

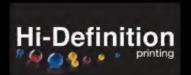
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Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/apgallery for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.



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COVER STOR

The Nikon D3000 is specifically aimed at novice photographers wanting to take better pictures. Does this make it the best entry-level DSLR on the market? Richard Sibley finds out

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Damien Demolder visits a newly re-discovered album of images by Julia Margaret Cameron and show you how to recreate her style

Our address and other contact details

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU

AP Editorial Telephone: 0203 148 4138
Fax 0203 148 8130
Email amateurphotographer@ipcmedia.com
AP Advertising Telephone: 0203 148 2517
Email lee_morris@ipcmedia.com
AP Subscriptions Telephone: 0845 676 7778
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Use low light to your advantage



In the minds of the great and unwashed public, a camera should only come out on a sunny day. It has no place in our

lives in the evening, unless it's indoors and accompanied by a suitable flash unit positioned in too close proximity to the lens. As 'photography' roughly translates as 'painting with light', I suppose it might seem to defy logic to photograph anything when there is little light around, but so long as there is some light available there is no reason we shouldn't try to capture it. In fact, simply because few people take pictures in dim conditions it is easy to create images that look unique and which stand out from the crowd.

Beyond the easy-win originality low light can deliver, these conditions can produce brilliant opportunities for creative and atmospheric work. Have you ever tried shooting a landscape by the light of the moon, or a window-lit portrait when the sun has left the sky? Try shooting the city in the glow of the street lamps or a stage production by the glare of the 'spots'. This week we are all about low-light photography, from the portraits of Julia Margaret Cameron to techniques for fill-in flash. There must be something in it - Edward Steichen's 'The Pond - Moonlight' fetched \$2,928,000 at Sotheby's a few years ago.

Our question the week

In AP 22 August we asked...

Are your camera's images noisier than you would like?

You answered...

A Yes 42% B No 52% C Don't know 6%



This week we ask...

Do you enjoy low-light photography?

A Yes, I prefer it to bright light B Yes

C Yes, but I need some practice D No,
I'm scared of the dark

Vote online

COVER PICTURE OF BARNEY SRITTON AND CLIVE NICHOL

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"Definition & resolution are also excellent and without the aggressive sharpness for which Japanese optical forms have been noted...

A first-class, state-of-the-art lens" Geoffrey Crawley

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"Very well designed, engineered and optically excellent lens that can stand shoulder to shoulder with the main marque, but at a more affordable price" *Jonathan Eastland*

"optically excellent"

Ultra Wide Angle Zoom. Super Sharp. Affordable.

Tokina's all-new 12-24mm lens, designed for use exclusively on Canon and Nikon Digital SLR cameras, having an APS-C sized sensor. This gives the digital photographer an ultra wide-angle zoom lens that has the equivalent of an 18-36mm zoom range on a 35mm film camera, while maintaining a bright constant aperture of f/4.

It features a chrome-plated brass mount plate and all-metal zoom unit that can stand up to regular use, while advanced polycarbonate outer lens barrels reduce the weight of the lens, making it a pleasure to carry.

The chosen lens of freelance photojournalist Paul Robinson.

"Looking at the world through a lens is fascinating and capturing the moment is something very special. I enjoy being in the great outdoors and capturing the mood, atmosphere and emotion plays an important part in my work. I love the freedom of expression that photography gives me and Tokina lenses have enabled me to produce images that I never thought possible."

10-17mm f/3.5-4.5 AT-X DX FISHEYE



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News | Analysis | Comment | PhotoDiary 5/9/09

The team were very helpful. but they didn't have the deep knowledge that a specialist photography store would have

AP readers' verdict on Jessops, page 6

Pentax needs tie-up, says Hoya chief | UK arm gives AP its reaction

Pentax seeks 'alliance' for future survival

ENTAX must join. forces with another company for its long-term survival, the head of the firm's parent company has warned

The comments were made by Hiroshi Suzuki, chief executive of Hoya, the Japanese glass-maker that merged with Pentax two years ago.

Suzuki told Reuters news agency: 'Our digital camera business is not exactly a big operation.

There are naturally questions among us whether it is big enough to go it alone... I'm afraid it will need some sort of alliance with another company in the long term."

Suzuki said Hoya aims to make its Pentax operations profitable by March 2010.

In response, Marilyn Dixon, marketing manager for Imaging Systems at Pentax UK, told AP: 'The remark concerning the alliance with another company, as suggested by Hoya's CEO, was made in reference to one of many possible long-term business strategies.

She added: 'The statement does not refer to any specific ongoing activity. However, Hoya will continue to consider opportunities to best develop its individual business units:

Pentax already has a partnership with Samsung for the development of digital SLRs. But it is not clear from the Reuters interview whether this tie-up will continue.

In early August, Stephen Sanderson, product coordinator at Pentax UK's Imaging Systems Division, told us that the relationship with Samsung is to continue.

It is 18 months since Samsung released a DSLR, the GX-20

Meanwhile, it seems Pentax is still on course to launch its long-awaited, high-end, medium-format digital camera, the 645D.

A specification has yet to be released, but Pentax has confirmed it will include a 55mm f/2.8 lens

Sanderson said that, as far as he knew, the camera would be available to buy in the UK.



Pentax says its DSLR tie-up with Samsung is ongoing. However, it is 18 months since Samsung released its last DSLR, the GX-20. Earlier this year, Samsung stated that there would be another GX camera when the current GX-20 model is replaced. In May, Pentax released the K-7, but Samsung did not release its own-brand version

Pentax has been the subject of negative headlines in recent months.

Earlier this year, it emerged that Jessops had dropped all Pentax-branded cameras from its range of products, spelling the loss of a brand with a history stretching back to 1919.

Jessops, Britain's biggest high-street photographic retailer, said the move followed a review to establish which products meet customer needs at the 'best prices'.

At the time, Jessops said that it will continue to discuss products with Pentax.

A photographer armed with a video camera says he was arrested after being told he could not take pictures near Federal buildings in Manhattan. New York City. Within minutes a Homeland Security Truck arrived. I was handcuffed and forced to sit on the curb while cuffed," said S Randall Thomas, His camera and memory card were seized, and he was charged with disorderly conduct and failure to comply with directions of a law enforcement officer. The incident took place on 17 August.

Sony glitch

Sony has warned owners of its Cyber-shot DSC-W170 digital compacts that some units are faulty. The possibility exists that small particles of metal plating may peel off from the casing part surrounding the lens,' said the firm. Customers are asked to check the serial number of their camera. Visit www. sonvdigital-link.com.

Second warning

Nikon Europe has again warned consumers that some D5000 digital SLRs may, in certain circumstances, fail to turn on. Customers are asked to check the serial number of their camera to establish if theirs is affected. Customers are asked to return the affected units for 'preventative maintenance'. For details visit http://nikoneurope-en. custhelp.com.

Home Office publishes photo guidance



Committed to defending your photographic rights!

A TOURIST'S innocent snapshot of a police officer is not likely to pose a terrorism threat, police chiefs have been told.

Earlier this year, photographers staged a mass protest outside Scotland Yard when it emerged that it is now an offence to obtain or attempt to obtain 'information' about a police constable that is 'likely to be useful' to a terrorist.

Under the new Section 58a of the Terrorism Act - which applies to photographs - it states that a person found quilty of the offence faces up to ten years in prison or a fine, or both.

New government guidance - issued to police chief constables by way of a Home Office circular - makes clear that it is a 'statutory defence' for a person to prove that

they had a 'reasonable excuse for eliciting, publishing or communicating the relevant information."

The circular adds: 'Important: Legitimate journalistic activity (such as covering a demonstration for a newspaper) is likely to constitute such an excuse.

'Similarly, an innocent tourist or other sightseer taking a photograph of a police officer is likely to have a reasonable excuse.'

PhotoDiary

A week of photographic opportunity

WEDNESDAY

2 SEPTEMBER

EXHIBITION Edinburgh Camera Club plays host to the Royal Photographic Society's Visual Art Group Print Exhibition, until 2 September at 68 King Street, Edinburgh EH3 6QU. Visit www. edinburghcameradub.co.uk. EXHIBITION The Forgotten Caves and Coves of the Causeway Coast by Andy McInroy (whose work was featured in AP last year), until 3 October at Riverside Theatre, University of Ulster, Coleraine. Tel: 0287 032 3232. Visit www.andymcinroy.com.

THURSDAY

3 SEPTEMBER

DON'T MISS Twilight Tours at Corfe Castle (6.30-7.30pm), Wareham, Dorset BH20 SEZ. Tel: 01929 481 294. Visit www.nationaltrust.org.uk. DON'T MISS Seasonal garden walk to discover 'unusual and beautiful plants' at Glendurgan Garden (2pm-3.30pm), Mawnan Smith, near Falmouth, Cornwall TR11 51Z. Tel: 01326 250 906. Visit www.nationaltrust.org.uk.

FRIDAY

EXHIBITION Wild Corridor, wildlife and nature images by Saleel Tambe, until 7 September in MP Millennium Art Gallery, London W14 9HE. Tel: 0207 381 3086. Visit www.bhavan.net. EXHIBITION Shoot



Liverpool, until 5 September at Open Eye Gallery, Liverpool L1 4AQ. Tel: 0151709 9460. Visit www.openeye.org.uk.

SATURDAY

5 SEPTEMBER

DON'T MISS Stonehenge Landscape Guided Walks (2pm-3.30pm), at Stonehenge, west of Amesbury, Wiltshire. Tel: 01980 664 780. Visit www.nationaltrust.org.uk. EXHIBITION Foto8 Summer Show, until 5 September at Foto8 Ltd, London ECIY 0TH. Tel: 0207 253 8801. Visit www.foto8.com.

SUNDAY

6 SEPTEMBER

EXHIBITION to commemorate 70th anniversary of the outbreak of the Second World War, at the Imperial War Museum, Cambridgeshire CB22 40R. Tel: 01223 835 000. **EXHIBITION** Pastoral Visions by Graham Ovenden, until 18 October at Dimbola Lodge, Isle of Wight P040 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

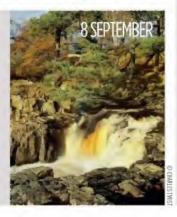
MONDAY

7 SEPTEMBER

EXHIBITION Present, Past, Future by Richard Heeps, until 20 September at The Photographers Lounge, Dorset BH19 2NX. Tel: 01929 424 414. Visit www.photographerslounge.co.uk. EXHIBITION Polaroids: Mapplethorpe, until 13 September at Modern Art Oxford, OX1 1BP. Tel: 01865 722 733. Visit www.modernartoxford.org.uk.

TUESDAY EXHIBITION by

Photospace members, until 19 September at TSI Gallery, Middlesbrough TSI 2AZ. Visit www. thephotospace.co.uk. EXHIBITION A Shadow Falls by Nick Brandt, until 3 October at Atlas Gallery, London WIU 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com.



EXCLUSIVE INTERVIEW

News

Jessops row ignites AP forum frenzy

Chris Cheesman speaks to David Adams, chairman of a chain that is £60m in debt and faces accusations of leaving behind its key customers

N last week's issue we reported that Jessops chairman David Adams had interrupted his holiday plans in a bid to reassure readers that the photographic chain has not neglected the photo enthusiast (see AP 29 August).

Adams had been speaking hours after Jessops came in for heavy criticism from former chairman Tim Brookes in an interview on BBC radio.

Brookes said Jessops had lost its way and mistakenly focused on mass-market products at the expense of the enthusiast.

Adams hit back, saying the chain had overexpanded and blamed previous management for allowing the firm to run up a mountain of debt that now stands at £60m.

Hot topic

AP readers were just as quick to express their views, via AP's website.

One forum user, using the online name 'Still Togging Along', wrote: 'Jessops expansion came at a time when cash for expanding their business was really cheap and bankers were falling over themselves to dish the stuff out.

'A few years down the line, the internet businesses dramatically expand and then eBay surfaces, which kills off the photography trade's most lucrative market: second-hand equipment,'

Another, called 'parkylondon', wrote: 'I was in a local Jessops store yesterday and while the team were very helpful they didn't have the deep knowledge that a specialist photography store would have. In addition – and this is the kicker – they admitted they have shifted massively away from the enthusiast photographer towards the consumer.'

Regular AP reader 'Benchista' added: 'Of course,



Adams says Jessops has not ignored the photo enthusiast, but could not neglect the wider market

it's true that they ignore enthusiasts these days, but I think Adams' analysis of the cause, origins and timescale of the issues is closer to the mark than [Brookes'] selfserving comments.'

'Not walking away'

Adams told AP that the photo enthusiast is not being left behind.

He accepted that the business is now more 'consumer orientated', but said the company could ill afford to ignore the large market beyond the traditional camera enthusiast

He added: 'We are not walking away from the core

of the business, which is the camera enthusiast.'

Adams stressed that the recently revamped flagship shop on New Oxford Street, London, demonstrates how Jessops is making products and staff more accessible to the consumer at store level.

'If that's getting away from our roots and being mass market then, yes, that's the way we are going,' he said.

Adams told us he had no option but to reverse the firm's previous overexpansion policy.

'In October 1996, six months before I joined, Jessops acquired 19 stores. We have now closed 18 of them,' he said.

However, he is confident about the firm's future as it completes the latest phase of staff restructuring.

Adams explained that many workers have now been put on 'more flexible contracts', to ensure more are available on a Saturday afternoon than a Tuesday morning, for example. This has, however, led to job losses.

Meanwhile, Jessops has just hired Trevor Moore to fill the vacant role of chief executive in a bid to take the company 'to the next stage'.

Bank deal imminent

Adams accepts that Jessops' trading level does not support the amount it owes its bank, but he says that Jessops is where it needs to be to secure the capital restructuring agreement with HSBC. 'It is an unsustainable situation and with the support of the bank that's what we have been trying to sort out.'

He declined to comment on details of the deal, which is expected to be completed over the next few weeks. However, a recent report in the *Financial Times* states that the anticipated 'debt-for-equity swap' with HSBC would 'wipe out shareholders'.

Adams fended off negative press reports fuelled by a 4.7% fall in sales in the three months to 30 June 2009. 'I don't think they [the results] are that bad... I'm not sure there is anyone in our market doing better than that... In a tough market we are holding on.' He added that 'price deflation' continued to take its toll.

PowerShot S-series makes comeback

N f/2 lens, 3in monitor and a new function control ring are among the features on board the ten-million-pixel Canon PowerShot S90.

The S90's lens is designed to deliver the 35mm viewing angle equivalent of a 28–105mm zoom.

Priced £449 and due in shops in early October, the S90 includes lens-shift image stabilisation, a Digic 4 image processor and an improved version of Canon's i-Contrast, as featured on the recently launched PowerShot G11 (see last week's News).

'The control ring can be used as a quasi-manual zoom, offering a closer view of subjects in 28mm, 35mm, 50mm, 85mm and 105mm steps,' said a spokesman. It also gives access to controls such as aperture, shutter speed and exposure compensation.

Photographers can also use the control ring to access the Nostalgic effect mode – allowing them to add an 'aged effect' to shots – from a 'subtle faded look' to 'full grainy black & white'.

The S90 includes a new Low Light Mode (also on the



G11) that lets users shoot at an ISO of up to 12,800 (at a resolution of 2.5MP), at '2.4' frames per second.

Other features include aperture and shutter priority,

and raw-format recording.

The camera's 3in screen carries a screen resolution of 461,000 dots.

Due in shops now is the 12.1-million-pixel Canon

PowerShot SX20 IS.

Sporting a 28–560mm (equivalent) f/2.8 lens, the £399 newcomer includes HD (1280x720-pixel) video recording.

Canon has also released the PowerShot SX120 IS, a 10MP model with a 10x optical zoom delivering a 36mm [equivalent] focal length at the wide end.

The SX120 IS (£229) incorporates a 3in LCD screen, while the SX20 IS includes a 2.5in monitor.

Both include aperture and shutter priority and manual exposure functions.

SNAP SHOT

Demand down

Demand for photographic products fell 7.7% in the three months to 30 June 2009 compared to the same period in 2008. Sales of consumer electronic goods declined by 6.3% and IT products by 9.6% in what was the worst quarter in two decades for 'technical products', according to GfK Retail and Technology Ltd.

Budget lighting

A £289.99 studio lighting kit called the Lightbank 350 has been unveiled. The mains-operated outfit comprises two heads (seven 50W bulbs on each head), two diffusers and two light stands, each 2.4m high. It is aimed at studio work for portraiture or small groups. Visit www.smick.co.uk.

Meet-ups

A social networking website aimed at bringing amateur and professional photographers together face-to-face has been launched. 'Our meet-ups range from small short walks to day trips in and around London,' say organisers. Visit www. photographymeetups.com.

Ricoh CX2 out this month

RICOH is poised to release a revamped version of the CX1 that boasts a faster burst rate and longer zoom.

Priced £299.99, the 9.29-million-pixel CX2 inherits many features from its older sibling, but sports a 10.7x zoom, designed to deliver the 35mm viewing angle equivalent of a 28-300mm lens (the CX1 has a 28-200mm zoom).

Ricoh has ramped up the continuous shooting rate to five frames per second (fps) at full resolution, an improvement on the 4fps



(at 7MP) of the CX1 (tested in AP 2 May).

A Ricoh spokesman told AP that the firm is pitching the CX2 against the likes of the Panasonic Lumix DMC-TZ7 and Fujifilm FinePix F200EXR compact cameras.

Ricoh hopes the camera will appeal to professional photographers.

Due out in September, new features also include a High-Contrast B&W mode. 'This makes it possible to record images with a grainy feel such as that created using ultra-high sensitivity film... or by push processing film at the development stage,' explained the firm.

The CX2 also boasts a Miniaturize effect mode, which blurs the top and bottom areas of the image to 'recreate the impression given when photographing miniatures'.

To enable the photographer to remain discreet in quiet areas, such as museums, Ricoh has installed a Manner mode. This allows the

photographer to turn off the flash, AF light and carnera operation sounds without having to change individual camera settings.

Like the CX1, the newcomer features a built-in Dynamic Range Double Shot mode. This function is designed to shoot two consecutive still images with different exposures and then record an image that combines the properly exposed portions of each.

A new auto option aims to 'automatically define the [dynamic] range expansion effect' in this mode.

The CX2 sports a 3in LCD that carries a screen resolution of 920,000 dots.

Canon updates printer line-up

CANON has unwrapped a raft of new printers as part of its autumn printer collection, due on sale in September.

New to the Canon Pixma line-up is Auto Photo Fix II, which, for example, aims to automatically correct underexposed images.

First up is the Pixma iP4700 (Σ 109), which is billed as an easy-to-use A4 photo printer for the photographer and home user (pictured).

Features include a one picolitre (pl) droplet size and



claimed print resolution of up to 9,600dpi. The iP4700 is designed to deliver a 6x4in photo in 20 seconds.

New all-in-one models

include the 'entry-level' Pixma MP270 and Pixma MP490, priced £59 and £79 respectively.

They are claimed to

produce a resolution of up to 4,800dpi, using a 2pl droplet size.

Meanwhile, the mid-range Pixma MP550 (£129) and MP560 (£149) boast a maximum resolution of 9,600dpi and ChromaLife 100+, a technology which claims to enable prints to last at least 300 years when placed in an album (when using Canon inks and paper).

Also new is the Pixma MP640 (£179) and MP990 (£329). The MP990 includes a grey ink cartridge to help reduce graininess and 'stabilise the grey balance in greyscale photo printing'.

ALES of Leica 'system cameras' fell 26.9% in the year to 31 March 2009, compared to the previous 12 months.

Sales of Leica compact cameras dropped 10.3% and revenue from sales of 'sports optics' fell 16.6%.

Company chairman Rudolf Spiller blamed the decline on 'negative economic developments of our relevant international markets'. He said the results also reflected the phasing out of products 'due to their life cycles', as well as 'delayed market introduction of new products

The firm cited the Asian market as its most lucrative, accounting for 36.6% of total sales.

The group reported a group net loss of €4.8m (around £4.1m).

But Spiller remained buoyant, pointing to potential profits expected to stem from

Leica system camera sales fall 26.9%



the Leica S2, which is due to debut in October.

He said this is among 'more than eight' new products due for launch in 2009

Total sales at Leica Camera AG fell to €134.2m (£116.5m) from €156.2m (£135.6m) - a 14.1% decline on the previous year.

Bride snaps

A bride and groom are still waiting for their official wedding pictures two years after they got married. Ashley and Stephen Diggle have been forced to go through the Small Claims Court after paying a Londonderry photographer £850 for the photos. Mr and Mrs Diggle have yet to receive a refund, reported BBC News Online.

Charity move

A 'blind' photographer who can see shapes, but not detail, is selling his images to raise money for a sight charity, according to the Loughborough Echo. Brian Negus, 62, says he is able to take pictures thanks to his magnifying spectacles and a large LCD screen on his camera. People can use his pictures provided they make a donation to the charity, called Vista. Visit www.flickr.com/ photos/briannegus/for more details.



A '60s fashion photographer who destroyed many of his negatives 30 years ago is to stage a major exhibition of the surviving pictures.

Regarded as one of the most 'dynamic and inventive' photographers of the 1960s, Brian Duffy helped document the 'swinging sixties', along with the likes of David Bailey and Terence Donovan.

However, Duffy vanished from the photographic scene, leading to rumours that he had burned all his negatives.

'Thankfully, not all the negatives were destroyed, said a spokesman for the Chris Beetles Gallery in London, where 60 images will go on show. 'Carnden Council received complaints from neighbours about clouds of acrid smoke and so intervened. Had they not, Duffy would have thrown the lot on the fire that afternoon."

Famous subjects in the pictures include Michael Caine and John Lennon (pictured).

The exhibition opens on 14 October at Chris Beetles Gallery, 8 & 10 Ryder Street, St James's, London SW1Y 6QB. Tel: 0207 839 7551.

ClubNews

AP's weekly round-up of club news from all over Britain

Wrekin Arts Photographic Club

The Telford-based club has revamped its website in time for the new season, which starts with an exhibition of members' work on 4 September. 'Visitors and potential new members can be assured of a warm welcome,' said spokesman Russell Price. For details call 01952 617 170 or visit www.wrekinarts.com.

Leamington Spa Ph<u>otog</u>raphic Society

The annual exhibition takes place from 8 September to 16 October at the Royal Spa Centre, Newbold Terrace, Learnington Spa, Warwickshire CV32 4HN. It opens Mon-Fri 10am-4pm (plus Saturdays from 26 September-3 October). Call 01926 498 320 or visit www.lsps.org.uk.

Chesterfield Photographic Society The new season kicks off on 3 September in the Library, New Beetwell Street. Meetings take place at 7.30pm on Thursdays. The programme will include lectures, exhibitions and workshops. Call 01246 206 700. Visit www.chesterfieldphotosociety.org.

Send club news to: apevents@ipcmedia.com



Long before the modern trend for people working from home, AP highlighted an interesting subject for the 'at-home worker'. In the issue dated 3 September 1917, WH Hayles pointed to the pleasing portraiture potential of cats, but warned that such pets are generally 'averse to being posed'. 'Of cats, much depends on the cat, as however pretty and winsome the kitten, it sometimes grows up into something of quite a different character,' he said. Hayles advised using a long lens where possible, focusing on the eyes and using a 'plain or cloud background'. 'Do not let the cat be on a cushion or rug or anything of that sort, as the result is a confusion between cat and cushion... If the cat is asleep when starting to take the photograph, so much the better."





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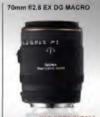
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Your guide to the latest photography books, exhibitions and websites

Art in the Wild

Esmonde Publishing, hardback, 128 pages, £25, ISBN 978-0-946680-53-5

If ever a book has lived up to its title, Roger Hooper's latest surely is it, with an inspiring collection of fine-art images of African and Asian wildlife. Have we seen these animals before? Yes. we have. But what makes Roger's work stand out is his attention to detail. Every camera angle. exposure and subject position is perfect, and together they create an overall feeling of simplicity in his images. Yet that cleanness should not belie the technical proficiency in his work. Roger simply demonstrates that he knows what is essential in an image and how best to emphasise it. Monochrome pictures focus our attention on the graceful postures of the big cats, while a tight frame and a black background force us to study the rough texture of a reptile's skin. It's a phenomenal effort. Jeff Mever







www.flickr.com/photos/dallaportfolio

We don't often feature Flickr profiles as our featured websites, mainly because there are too many good ones to choose from, but when Icelandic photographer Dalla caught our eye we decided to make an exception. What is immediately striking about Dalla's images is the diversity of subject matter and her beautiful, subtle use of light. There are ten sets to explore on the first page alone, including 'Lightness' and 'Darkness' portfolios, and a 'Lensbaby' set.

Children's portraits are a common subject matter. From tightly framed images of babies to action shots of giggling children, the portraits are sometimes quiet and reflective in mood, and other times raucous and fun. But it's not just portraits that make up Dalla's body of work. As you click through, images of serene Icelandic landscapes photographed in all lighting conditions command attention, and elsewhere textured still-life images hold a certain appeal. From gritty black & whites to coloured images that are more subtle in tone, there is so much here to explore. Thankfully, Dalla has a website where you can carry on browsing: www.dalla. is. The text may be written in Icelandic, but the images speak for themselves. Gemma Padley



Book review

The Business of Studio **Photography**

How to start and run a successful photography studio

By Edward R Lilley Allworth Press, paperback, 422 pages, £24,99. ISBN 978-1-58115-655-3

You will find no pictures in this book. In fact, the closest you will find to any sort of illustration is a series of bullet points here and there with long, dense blocks of text in between. But you know what? You don't even notice. Lilley has written such a thorough guide to starting and developing your own photography business that if you have any interest in the subject at all, you'll get swept up in his prose.

Lilley leaves no question unanswered in his explanations, and the level of detail is astounding. Business books always seem to have a degree of generality to them, but Lilley is quite open about how much you should charge, who you should target as clients, and the advantages and obstacles of each, ways of getting financing, what sells, and much more. He has run a successful studio in the US for the past 30 years, so his insights are drawn

from this experience, but all his lessons translate across the pond. If you are serious about starting your own studio, this is the book to have. Jeff Meyer



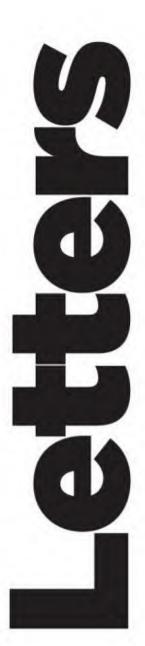
The Half: Photographs of Actors by Simon Annand

19 September 2009-3 January 2010. The Lowry, Pier 8, Salford Quays, M50 3AZ. Open Sun-Fri 11am-5pm, Sat 10am-5pm, Tel: 0870 787 5793. Website: www. thelowry.com. Admission free

The final 30 minutes before the curtain rises is one of the most private times for any actor. The audience is shuffling to their seats and the lights are set. This moment, known in the world of theatre as 'the half', is one that is rarely captured on film. In this unique collection of images, Simon Annand, who has worked as a theatre photographer for more than 25 years. provides an intriguing insight into these most intimate of moments. Actors such as Judi Dench, Gillian Anderson, Jude Law and Cate Blanchett (pictured) are just some of the big names included in the exhibition. From the deeply contemplative to more relaxed, jovial expressions, the images present well-known faces in a fascinating light. An accompanying book, The Half: Photographs of Actors Preparing for the Stage, is published by Faber, priced £30.

Gemma Padley

Share your views and opinions with fellow AP readers every week



Letter of the week

wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card (in a choice of CompactFlash, SD or Memory Stick)*. The sender of every letter published receives a free roll of Fujifilm Superia ISO 200 36-exposure film worth £4.99





Head in the clouds

My son Robbie and I were walking along North Bridge in Edinburgh recently when suddenly he remarked, 'Look at the man in the clouds.' This strange cloud formation in front of Edinburgh castle looks like either a man sitting in bed with his foot bandaged, or a man in a chair talking to his dog. What do readers think? Gordon Wright, Edinburgh

Lack of people

Amazingly, I now have a picture to enter into the National Trust competition entitled 'People and Places'. The number of pictures being submitted with no people in them can perhaps be taken as an indication of the times.

I believe that, with all the negative publicity given to photographers and the vocal rise about privacy of late, it will be difficult for photographers. to be able to take stunning records of people in any form of wonderful setting, National Trust or otherwise. The number of entries so far that exclude people I think stands testament to this fear.

Yet this is not the only example of double standards and lack of understanding to have occurred in recent years: police requesting images that the public have taken to help an enquiry is just the most common recent example. I will forever fail to

understand the people who gape in wonder at the vital photographic records of times past, yet so vehemently oppose the recording of our present for future generations.

Michelle Knight, Sussex

Film fan

How right Chris Durant was in his letter A look back in time (AP 15 August), as I recently bought my fourth Nikon F5 second-hand that was sold as new for £339.

In the days of film it was several years before a camera update came around, but now it is almost every six months and I think this devalues photography.

As a professional photojournalist and 100% film user, nothing has yet convinced me to switch to digital imaging. In fact, many professional photographers I meet admire my principle in staying with my F5s.

These cameras are sturdy, reliable. easy to use, but not full of gimmicks, and the results I get are stunning. My local lab provides my negatives with a contact sheet and CD, on which I check my images before scanning the ones I need. Film stock can be bought at a very low price now processing, too. The most important thing to me, though, is my ability to compose images, taking one or two images at the most.

John Periam, West Sussex

Compact campaigner

I would like to add my agreement to Elva Cooper's letter, Failure to araduate (AP 15 August). It seems too many in the photographic press pass the compact camera off as being something only to be contemplated if you are unable to afford anything better. How sad.

Every year I visit the Chelsea and Hampton Court flower shows, and make a point of talking to as many photographers as possible. If they are using a DSLR, I ask whether they are shooting in raw or JPEG, and what they do with the results. Some 17 photographers out of 20 that I spoke to this year had not even tried raw. They said it was far too difficult. so instead they shot JPEG files and left the camera on auto. The three who did use raw were all press photographers. As to what they did with the results, the 17 amateurs printed at 6x4in almost exclusively.

Many of these people had paid a lot of money and it was obvious that most had no idea about how to use the camera other than as an automatic point-and-shoot. Several complained about the weight and only two had more than one lens. They would have been far better served with a compact. So how about AP being the first to explain that if all you do is to make 6x4in prints, then a compact camera is for you?

As for me, I used an MPP 5x4in



http://www.whattheduck.net/ WE EVEN HAD MONEY LEFT OVER TO STAFF IT. HE DROPPED HIS SALARY

Write to Letters, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SEI OSU fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

* Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

sheet film camera and a Hasselblad for most of my working life, and I now use a compact camera. I can get some nice quality 16x24in prints, and using Photoshop makes for some interesting results.

George Warner, Surrey

Switched on

In Q&A in AP 22 August, Richard Sibley recommends that inkjet photo printers should be switched off when not in use to prevent clogging of the print heads. I beg to differ: the only times I have had blocked heads on my Epson printers is when I have switched them off. Both my Epson Stylus Photo R800 and Stylus Photo 1400 have been switched on continuously for some time, yet each of them, when required to do so, has produced a perfect test print indicating that the heads are not blocked.

Barney correctly states that the heads are cleaned each time the

printer is switched on, but I have often seen this feature reported as being wasteful of ink due to the quantity used. I only use genuine Epson ink, which is now frighteningly expensive, but I find that it results in consistent colours.

Geoff Gale, Greater London

Beautiful Burnham

I enjoyed the article by David Clapp on hanging around after sunset (*Photo insight*, AP 15 August). I couldn't agree more, although I must confess it doesn't always work out. I had much the same experience as David when about ten other photographers disappeared as soon as the sun went down and they missed out on some fantastic coloured skies.

For anyone visiting Burnham-on-Sea in Somerset, there's a boat wreck about another 20 minutes or so along the beach that also makes for some great shots.

Steve Hyde, via email



All for one

Photography seems to be in my blood. My dad was a keen amateur photographer, using a darkroom under his stairs, and I took it up as a GCSE subject in my teens using an SLR camera. Having lost interest for a while, it was the introduction of the DSLR that caused me to take it up again in my late 20s, and I bought a Sony Alpha 200 and then an additional Alpha 350 so I could start wedding photography. I did this for a while, and although I enjoyed the results I realised I didn't enjoy the process (especially guests who wouldn't listen to a word I said). Laying weddings to rest, I've started to enjoy photography again, just 'for me'.

I've always dreamt of owning a 'low-light lens' (as I call them), but with the Sony G lens costing more than £3,500 it was always just a pipe dream. I must have owned every cheaper lens under the sun, yet I still hankered after the bright, sharp photos produced by f/2.8 zoom lenses.

Then, last month, I sold all my lenses, a flash and nearly my soul after I found a Sigma 70–200mm f/2.8 for sale at £625, and I am just so pleased with the result. It has made such a difference to my photographs, and in this case I think it really is a matter of you get what you pay for. I've included a picture taken using this lens on the second day of ownership. It is an image of one of the wild rabbits that inhabit my father-in-law's smallholding. I look forward to sending in plenty more now that I feel I have the right equipment.

Catherine Feely, Conwy



Slowing his photography down has given AP reader **Mike Newell** a new lease of life

T SEEMS that almost every week yet another new camera is announced in the pages of photography magazines or on the internet, each one offering new or more advanced features that we simply 'cannot live without'.

This is one of the major problems with digital photography: every camera has, essentially, a very short shelf life. Within a few months another model will come along offering more features for less money, or even more for not that much more. It is very easy to get carried away with this gear envy and to assume that the newer model will improve your photography. I am as much to blame as anyone else in this respect.

However, late last year I had an epiphany, and bought myself a Voigtländer Bessa R 35mm rangefinder camera. I had long dreamt of owning a Leica, but this seemed a more costeffective way of trying out rangefinder photography.

Instead of clicking away like a maniac in the hope of getting at least one decent shot, I found that I was thinking more carefully, taking my time, only pressing the shutter release when I was confident that things were 'right'.

After more than 20 years of waiting, I can now hear the legendary Leica 'kiss' each and every time I fire the shutter 55

Partly, this was due to the expense of film - not only buying it, but then getting it developed and printed. It was also partly due to the fact that I had to do everything myself, from focusing to deciding on the exposure settings, and working out where I needed to meter from, rather than letting the

computer inside my DSLR do it all for me.

The disadvantage is not being able to see the results straight away, or on the computer when I get home, but in a way this has become part of the new excitement that photography now holds for me. Plus, as I am now taking more time and effort when shooting, I'm getting a higher rate of good photos.

I have been enjoying it so much that I have now got my long sought-after Leica M4-P. It doesn't even have a lightmeter in it, so I'm totally on my own now. The next step will be trying my hand at developing.

After more than 20 years of waiting, I can now hear the legendary Leica 'kiss' each and every time I fire the shutter, and then wind the buttery smooth film advance. It gives me a thrill like no other photography ever has.

Don't give up on film just yet and, more importantly, don't always rely on the automation that we have all come to take for granted. Put a bit of thought into it from time to time, and put the decisions back into your own hands. You never know, you might just enjoy it!



Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

Photographer technique lechnique lec

CLIVE NICHOLS EXPLAINS THE IMPORTANCE OF SEEKING UNUSUAL ANGLES AND WHY SUNFLOWERS ARE THE PERFECT PHOTOGRAPHIC SUBJECTS FOR SUMMER

WAS driving my car through Provence in France one afternoon when the sun started to descend over the horizon and everything was lit beautifully. I was staying in the area where Vincent van Gogh had lived when he made his series of sunflower paintings. I'm often inspired in my photography by paintings I've seen, so Van Gogh was on my mind quite a bit in Provence. When I spotted this field of sunflowers bathed in light it was impossible not to think of the Dutch master, and I had to stop my car.

What might first strike you about this picture is that I haven't opted for the traditional view that Van Gogh made famous. Normally I prefer to shoot towards the sun, and on this late afternoon the sunflowers were facing the sun. Wandering out into the field, your instinct is to show them from the front, but I liked the effect I was seeing.

We rarely see sunflowers from behind, and the light just before sunset was coming in from the top left of the frame, giving a nice side-lighting effect. I wanted to draw attention to the light and this unusual view, so I decided to freeze the movement of the flowers, which were swaying slightly. After some experimentation, I only needed a shutter speed of 1/60sec on my Canon EOS-1Ds Mark III to get the flowers sharp.

To be able to shoot at this fast shutter speed in the fading light I used an aperture of about f/4. This also had the desired effect of blowing out my background and narrowing my depth of field. The focus is isolated on three flowers to the right, and it slowly fades out as your eye moves away.

Sunflowers are probably the quintessential summer subjects for garden and floral photographers. They're quite easy to photograph because of their height and large flower heads. You will also nearly always get a pleasing composition with a sunflower because the colours

The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's Clive Nichols

CLIVE NICHOLS Gardens As the UK's top garden photographer, Clive's knowledge and pictures are in constant demand. His expertise will be invaluable

work so well together. The flowers are bright yellow and green, and often you find them set against a nice blue sky. Getting down low and tilting your camera up at the head frames it against the blue and exaggerates its height, giving a nice heavenly look to it. This is another common way of photographing sunflowers.

However, I wanted to emphasise the sheer number of them in this field, so I opted for a slightly higher vantage point and used my 100-400mm zoom lens. This gives the effect of compressing your field of view within the frame and makes the sunflowers appear more crowded. AP



Talking technique

Choosing the right lens is one of the most important decisions you can make as a photographer. In some ways, choosing your focal length can be more difficult than choosing your camera.

It used to be that everyone walked around with a 50mm prime lens. This starter optic gave a focal length roughly equivalent to the human eye, producing pictures with a more natural view of the world. The ubiquity of this mainstay waned, however, as consumer zoom lenses were developed and sold at prices that people could afford. Soon, everyone had a lens for every occasion.

Telephoto lenses are popular for their long focal length and narrow field of view, letting photographers emphasise small points of a scene. In particular, they are great for portraiture or wildlife photography because they can make a subject stand out from its background, Alternatively, as Clive demonstrated with his field of sunflowers, a

telephoto's ability to make everything appear to be on the same focal plane can produce tremendous effects when used to photograph any outdoor scene.

Along with its narrower angle of view, a telephoto provides the effect of an increase in size of a subject over your own eyesight. This makes it easier to fill your frame with your subject and reduce unwanted distractions.

To demonstrate this effect, note how in the image on the right, the main subject (the couple sitting by the river) and the furthest object (the boat) appear to be the same relative size to each



other in the frame when shot at a focal length of 50mm. By stepping backwards and fitting a longer lens, you can zoom back into the scene so the people are the same size in the frame as they were at 50mm. Here, at 180mm, you can see that the distance between the couple and the boat appears to compress, with the boat appearing to be larger. Understanding this effect gives you a menu of creative options when considering your compositions.

To see more pictures by **Clive Nichols** visit **www.clivenichols.co.uk**





5 September 2009 | www.amateurphotographer.co.uk | 15



The last resort

Before you start

Adobe Photoshop, Photoshop Elements or similar software

System requirements Windows PC or Mac



Time to complete 20 minutes

Technique explained Correcting the white balance

HE ability to adjust the white balance of an image post-capture has to be high on anybody's list of reasons for shooting raw files. But what if the picture was taken on a compact camera? Or perhaps you forgot to set your camera to raw mode before releasing the shutter and you have been left with a completely incorrect white balance.

The image I took here was a

hurried snapshot of Grand Central Station in New York, taken immediately after having got off a train. Unfortunately, in my haste, I forgot to alter the white balance from the daylight setting I had been using earlier, and the result was a picture with a very bright orange colour cast.

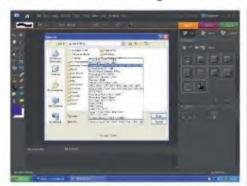
It is obviously always better to get the white balance correct in-camera, but if you fail to do so it is still possible

to make post-capture colour adjustments to an image, even a JPEG file. In fact, it is possible to use Adobe Camera Raw to make those adjustments, although they will not be as accurate as those made to a raw file

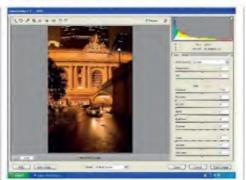
For this step-by-step guide I have used Adobe Photoshop Elements 6, but the same technique can also be used in the full version of Adobe Photoshop. AP

Correcting night-time colour casts

Learn how to eliminate strong colour casts in an image by adjusting the white balance



Open Adobe Photoshop Elements Editor and select File>Open As. When the dialogue box opens, select the JPEG file you wish to open and select Open As A Camera Raw File from the drop-down menu.



This will open the image in the Adobe Camera Raw software, which will allow you to make the same adjustments as you can to a raw file. However, due to the nature of a JPEG file, the quality of the adjustments won't match that of a raw file.



Use the program's White Balance feature to adjust the colour. This is often far simpler and produces better results than using Photoshop's various colour-adjustment tools. You may get good results using the Automatic White Balance setting found in the drop-down menu, but with colour casts as strong as this I find it is better to make manual adjustments.



Still using Adobe Camera Raw, I have altered the Contrast and Brightness of the image by using the various exposure settings. I have also reduced the Saturation and Vibrance settings to further take the edge off the orange colour cast.



I haven't removed the orange cast completely, as this would start to introduce a blue/cyan tint to other areas of the image. Once satisfied, I opened the image in Photoshop Elements by clicking on Open Image.

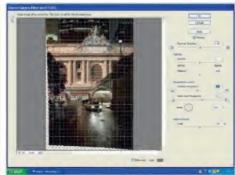


Not guite content with the white balance, I used the Not quite content with the write bulling, and blue

Hue/Saturation tool and selected the cyan and blue colours, reducing the saturation of these colours slightly.



I also slightly reduced the saturation of any red and yellow colours to again take the edge off the cast.



The final stage was to use Elements' Camera Correction tool to correct for the vertical convergence and the slight angle that image was taken at. Finally, I cropped the image.



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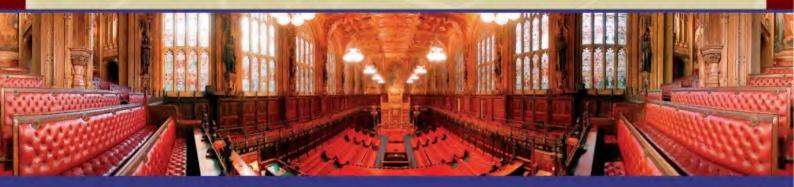
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- Mike Maloney will answer questions and offer advice and assistance

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- A practical session with Mike Maloney in which he will set a photographic challenge, for which a prize will be offered
- James Banfield, Head of Nikon Professional Support from Nikon UK and Simon Stafford, Technical Editor of Nikon Owner magazine, will also be available throughout the afternoon

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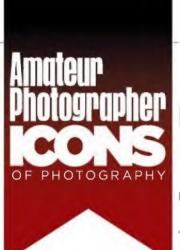


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ICONIC PHOTOGRAPHER

Julia Margaret Cameron

1815-1879

Cameron was a Victorian photographic pioneer who combined tireless enthusiasm. artistic vision and business acumen, writes David Clark

ULIA Margaret Cameron took up photography late in life and her career lasted little more than a decade. Yet although she worked when camera equipment was cumbersome and making images was a complicated process, she used photography in innovative ways to create lasting works of art.

Cameron, the fourth daughter of James Pattle, an official with the East India Company, was born in Calcutta in 1815 and educated in England and France. In 1836 she visited South Africa, where she met the eminent scientist Sir John Herschel, who introduced her to photography. He later made several developments in the medium, including the invention of the cyanotype process. He also coined the term 'photography'. Herschel became a lifelong friend and one of Cameron's most famous subjects.

In 1837 she met Charles Hav Cameron, an important figure in law commission work in India and Ceylon [now Sri Lanka]. He was 20 years her senior, and they married in 1838. They lived in India for the first decade of their marriage, and then moved to Kent when Charles retired. In 1859. they bought a house in Freshwater on the Isle of Wight and named it Dimbola Lodge.

Around this time, Cameron's interest in photography began to flourish. She printed negatives for other photographers and made photograms

as well as posing for pictures herself. In 1863, Cameron's daughter (also named Julia) and her husband gave her a camera as a birthday present and this took Cameron's enthusiasm for photography to a new level.

After a month of trial and error, she achieved what she called 'my very first success in photography' - a portrait of nine-year-old Annie Philpot. I was in a transport of delight,' Cameron later wrote in Annals of My Glass House (1874). I ran all over the house to search for gifts for the child. I felt as if she entirely had made the picture. I printed, toned, fixed and framed it, and presented it to her father that same day: size 11 by nine inches. Sweet. sunny-haired Annie! No later prize

has effaced the memory of this joy."

Cameron's passion for photography has been described as bordering on the obsessive and she went on to photograph many sitters. They included famous Victorians who visited the house, such as poets Alfred, Lord Tennyson (who lived nearby) and Robert Browning; scientists Charles Darwin and Sir John Herschel; and painters including John Everett Millais and Edward Burne-Jones. Other subjects included family members, friends and local people.

Her niece Laura Gurney Troubridge (who often appears in Cameron's photographs) later described her as 'a terrifying elderly woman.







Icons of Photography Julia Margaret Cameron

short and squat, with none of the Pattle grace and beauty about her, though more than her share of their passionate energy and wilfulness. Dressed in dark clothes, stained with chemicals from her photography (and smelling of them too). with a plump, eager face and piercing eves and a voice husky, and a little harsh, yet in some way compelling, and even charming."

Cameron's images fall mainly into one of two categories: penetrating close-up portraits or painterly illustrations using Arthurian or other legends as their theme. Her pictures were albumensilver prints, made from wet collodion glass-plate negatives. This process. invented in 1850, produced superior images to the earlier salted paper print, but it was still a demanding process that involved poisonous chemicals such as potassium cyanide. The process was capable of producing sharp images, yet Cameron's work is characterised by its soft out-of-focus quality.

Some of her contemporaries ridiculed her work for its lack of focus. 'Mrs Cameron will do better when she has learned the proper use of her apparatus,' wrote the Photographic Journal. Nevertheless, whatever Cameron's merits as a technician, the appearance of her photographs was the result of a conscious artistic choice. In Annals of My Glass House, she wrote: 'My first successes in my out-of-focus pictures were a fluke. That is to say, that when focusing and coming to something which, to my eye, was very beautiful, I stopped there instead of screwing on the lens to the more definite focus which all other photographers insist upon.

Yet Cameron was no head-in-theclouds artist, producing images with no thought of their value. She was represented by an agent in London from 1865 and exhibited and sold her work. All her images were registered at the British Copyright Office. She encouraged the British Museum and South Kensington Museum (later the V&A) to acquire her photographs and had some of her most popular images reproduced as carbon prints for sale.

After an 11-year period of intense photographic activity, in 1875 the Camerons moved to Ceylon, where Charles had bought rubber and coffee plantations. Due to the difficulty of obtaining chemicals and the lack of pure water necessary in the albumensilver process, Cameron's photographic



Daguerreotype portrait of Julia Margaret Cameron with her daughter, Julia, 10 February 1845. Photographer not known

output declined rapidly. Very little of her work from this period survives. She died in 1879, aged 63

Although her work was not always appreciated in her lifetime, Julia Margaret Cameron is now regarded as an important and influential figure in the development of photography. Her passion for the medium, as well as her willingness to experiment, resulted in a significant and unique body of work.

Fortunately, much of this work survives and may be seen at the National Media Museum in Bradford. The Museum holds the largest and most comprehensive collection of Cameron's work, which not only includes her photographs, but also ephemera, letters and her hand-written autobiography. A recently acquired album featuring never-before seen work by Julia Margaret Cameron (see page 25) is on display in the Museum's Kodak Gallery until the end of December 2009. AP

GG Cameron was no head-in-the-clouds artist. She was represented by an agent in London from 1865 and exhibited and sold her work 55

PHOTOGRAPHY

Decisive moments

Born in Calcutta. India, and afterwards educated in England

Meets Sir John 1836 Herschel, who introduces Cameron to photography

1863 Cameron is given a camera that makes 12x10in plates by her daughter and sonin-law as a birthday present. A new interest in photography begins

Makes a portrait of 1864 Annie Philpot, which she calls 'My first success'.

Cameron buys a new 1866 camera that holds 11x15in glass plates, enabling her to make her distinctive largeformat head studies

She provides the 1874 photographic illustrations for Tennyson's poetry book Idylls of the King

Leaves the Isle of Wight 1875 to live in Ceylon (now Sri Lanka)

1879 She dies in Kalutara. Ceylon, aged 63

Julia Margaret Cameron at the National Media Museum

The National Media Museum in Bradford. West Yorkshire, offers a behind-the-scenes Insight Tour of the museum's collections. These tours allow access to items that are not on permanent display, but are not designed specifically for Cameron fans, though Cameron items can be seen by appointment in the museum's Insight: Collections and Research Centre. These Insight Tours are open to the public at no cost. To book a place on one, or to arrange to see the collections personally. contact the museum on 0870 701 0200.



Most books about Cameron and her work are out of print and only available second-hand. A good selection is available on www.amazon. co.uk. Useful books currently in print include In Focus: Julia Margaret Cameron: Photographs from the J. Paul Getty Museum and Julia Margaret Cameron: A Critical Biography by Colin Ford

A large number of Cameron's prints can be viewed on the National Media Museum website at www.nationalmediamuseum.org. uk. Interesting biographical material is on the V&A website at www.vam.ac.uk (type 'Julia Margaret Cameron' into the site's search engine). The official website of the Julia Margaret Cameron Trust is www.dimbola.co.uk.



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Under the influence

AP Editor **Damien Demolder** visits a newly re-discovered album of images by **Julia Margaret Cameron** and recreates the style of this most influential British photographer

HAVE been mad about the work of Julia Margaret Cameron since I first became really interested in photography. In fact, I think she may have played a significant role in my becoming a professional and thus my place here at AP. My maternal grandparents lived for many years above Freshwater Bay on the Isle of Wight, and we visited a number of times each year for most of their life. My father, being an English teacher, was very fond of Tennyson and we'd walk the Tennyson Downs multiple times during decent weather, passing

Tennyson's old house, Farringford, and back to the Bay alongside a rather grotty B&B called Dimbola Lodge. It turned out, of course, that Cameron had lived at Dimbola Lodge when she was resident on the island, and the Cameron-Hays were great friends of Alfred, Lord Tennyson and family. I had never heard of Cameron until the Freshwater connection came up. but I was already a great fan of Henry Peach Robinson whose tableau and literary scenes are in much the same vein. Cameron's work, though, gripped me even more.





Left: Unknown subject (Mary Ryan and unknown sitter?), c1867 (Not listed in Cox & Ford, The Complete Photographs, 2003). Right: Acting Grandmama (sitter unknown), c1866 (New image - not in Cox & Ford, The Complete Photographs, 2003)



May Prinsep?, c1870 (New image - not recorded in Cox & Ford, The Complete Photographs, 2003)

It was great news at the beginning of this year that a previously lost album of Cameron's work had come to light and had been bought by the National Media Museum in Bradford (NMeM) (see News, AP 21 February), with the help of The Heritage Lottery Fund and The Art Fund. And I was very lucky to be able to visit the museum to see the album.

Titled Photographs from the Life, this album, dating from 1869, consists of miniature reproductions of 112 of Cameron's photographs. Philippa Wright, curator of photographs at the museum and an expert on Cameron, told me it was common practice to have full-size prints re-photographed to produce small albumen versions that could then by collected into albums as gifts. This one has the words 'Hardinge Hay Cameron from his Mother, Julia Margaret Cameron, March 6/7th 1869, Colombo, Ceylon' written on the opening leaf. Hardinge was Julia's son.

What is especially interesting about this particular album is that it contains four new subjects, with other new variants and croppings. These are miniatures of larger works remember, so the mystery remains as to the whereabouts of the original prints.

While the discovery of these images caused a great deal of excitement at the NMeM, there must have been a degree of frustration in some quarters. In 2003, the Getty Museum published a breathtaking book, a catalogue raisonné, that details every picture Cameron was known to have taken. Julia Margaret Cameron: The Complete Photographs, for which Philippa Wright contributed research on Cameron's small-format images, refers to the album by name, but the four previously unknown pictures suddenly make this massive work seem somewhat incomplete. The real impact, though, is tiny when you consider that between the NMeM's own Cameron collection and the RPS collection, which the NMeM holds, the Bradford museum houses almost 1,000 prints by this extraordinary photographer.

You can see the Photographs from the Life album on display in the NMeM's Kodak Gallery until the end of 2009.

www.nationalmediamuseum.org.uk/collections/insighttour.asp

Insight: How can I get access? There are quided tours of Insight every day: Tuesday-Friday at Ipm; weekends, bank holidays, school holidays, Mondays at 2pm. These tours are free, so come and explore the National Collection through a guided tour. You can arrange to see the Collections personally. Just contact the National Media Museum on 0870 701 0200 and you can make an appointment to visit any time between 10am and 12.30pm or 2-4pm (Tuesday to Friday).

A step-by-step guide to Cameron's style

T is a creative sin to copy anyone's work, but here I want to share some photographic techniques that I've drawn from Cameron's style and adapted for myself. The technique I'll use involves a plate camera, but with care and attention the same effect can be achieved with a normal digital camera.

The essence of Cameron

Julia Margaret Cameron used a 10x15in plate camera fitted with a fixed-aperture 20in f/3.6 lens that didn't really have the covering power to evenly illuminate, or focus on, the size of plate she was using. She would also not be confined by traditional practices when it came to focusing on her subjects. She says in her autobiography, Annals of My Glass House, "...when focusing and coming to something which, to my eye, was very beautiful, I stopped there instead of screwing on the lens to the more definite focus which all other photographers insist upon." The 20in lens was a standard focal length for the plate size, while the very wide aperture produced an extremely shallow depth of field. With a 35mm camera, a 50mm f/1.4 might achieve a similar effect.

Here I've used a full-plate camera fitted with a 81/4in (210mm) f/4.5 Cooke Aviar lens. To make the lens appear longer I've used a half-plate adapter with an imaging area of 6.5x4.5in, instead of the 8.5x6.5in of full plate. The lens becomes very slightly wide of standard for the format. Any plate camera will be good for this method, as they all offer restricted depth of field via their larger recording area and relatively wide apertures

Hit the shot with reflected window light at the end of the day to achieve the same low-light softness that Cameron nearly always used.



I don't have any plates or plate-sized film, so instead I'm using liford Multigrade paper (pearl finish) cut to size. In safelight conditions I cut 10x8in paper to size.



Still under a safelight I loaded the paper face down into the plate holder, making sure it was cut properly to stay flat. The paper is not as thick as the glass plate the holder was intended for, so I use a thick piece of card to take up the space and to protect the paper from the tension spring in the holder.



Multigrade photographic paper is designed for use under a tungsten enlarger light. If you use it in daylight you will find contrast is high and difficult to deal with. Here I use a daylight/tungsten conversion orange filter (85C) and a Multigrade filter for grade 1 to achieve a soft contrast in the negative.



The ISO of photographic paper is not always easy to determine, but setting the lightmeter to ISO 3-6 will give you a good start. Meter the scene with both filters covering the invercone or your SLR's lens.



This lens has no shutter unit so counting is done manually. With ISO 3 and two filters, exposure times tend to be quite long, but they need to be long enough that they are easy to count. In bright conditions I often use a neutral density filter to reduce light levels further to achieve a countable shutter time – that is, longer than 2secs.



The paper is unloaded in the darkroom/bathroom/ kitchen under safelight conditions and fully processed as normal. Once dry, you will have a large-format paper negative.



You can print through the negative in contact with more photographic paper, but I prefer to use a normal scanner to digitise the picture. In software I invert the tones to produce a positive image.



A simple way to tone the image is to use the Curves tool, but any 'sepia' action will do. Here I've selected the Red channel, lifting the curve to add red to the image.



Hints and tips for digital camera users

I shot the same view using a Panasonic Lumix DMC-G1 and a focal length of about 22mm. You can shoot in black & white mode, or in colour and convert to mono later. Either way you will want to make sure you are promoting the blue channel because the wet plates Cameron would have used were only sensitive to blue light. Use a blue filter over the lens in black & white mode, or rely heavily on the

Blue channel in the Channel Mixer for your conversion. Expose to keep your highlight detail -I've let mine burn out a little too much here. Once you have your black & white image, tone as per the paper negative method.





The final image (left) needed an exposure time of 60secs using an aperture of f/5.6.



Selecting the Blue channel, I've removed blue, which adds yellow. Mixing yellow and red in roughly equal amounts produces a nice brown tone.



In Levels I've again selected the Blue channel to add more yellow/warmth to the shadows by shifting the left-hand slider to the right.



In final tweaks to the colour and saturation I generally turn down the saturation for a less blazing colour palette and remove any hints of green that have crept in with a tiny shift to the hues.



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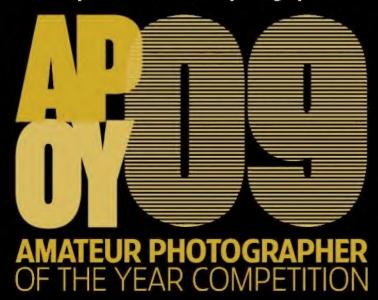
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On the following pages we have offered some tips and techniques to help you get started. We hope to see a diverse group of images this month, and judging by past rounds we're sure we will. We would also like to remind you that you must include your address and details of your image in your email entry so we can judge your photograph accurately. Also, without your address and other contact details, we cannot reach you in the event that you win.

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For full details of how to enter via email visit www.amateurphotographer.co.uk/apoy09

Round 8 Reflection

Reflections are all around us, and we walk past them every day without even noticing them. Puddles of water following a heavy rain, office blocks, even the moon in the night sky is a reflection of sunlight. If we want to get philosophical, we could even argue that every picture is a reflection of the photographer's experience with a subject. However, for the sake of our overworked judges, we're keeping the definition to its more popular, more literal definition.

There are many places in which you might find a reflection, most commonly in water and glass. With a keen eye you can also find them in darkly coloured plastic or sheets of metal.

When you've found a reflection, try walking around it to get a different angle of view or include more reflected objects in your frame. Likewise, crouching down low for a different perspective can also give you a fuller view of the subject in your reflection. Think about what subjects you've seen before and how you can show them differently. We've provided some tips on the right to help get you started.

Plan your APOY year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entries for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Leading Lines	Lead me in	14 Feb	6 March	28 March
On The Street	Candid life	7 March	27 March	25 April
Outdoor Portrait	Get out of the house	4 April	30 April	30 May
Plant Life	Artful vegetation	2 May	29 May	27 June
H ₂ 0	Features and functions	6 June	26 June	25 July
Looking Closer	The finer details	4 July	24 July	29 Aug
Bold Colour	Complements and dashes	1 Aug	28 Aug	26 Sept
Reflection	Double or nothing	5 Sept	25 Sept	31 Oct
From a Low Angle	New views from the ground up	3 Oct	30 Oct	28 Nov
Low Light	Inside or out	7 Nov	27 Nov	19 Dec

Wind

It's hard to resist a good pond reflection. It can add an extra element to a scene and gives us a new view on the world. However, when shooting across a large body of water, even the slightest breeze can cause ripples and spoil a reflection, as you can see in this pond. To ensure that your reflections are clear and dramatic, try shooting early in the morning. This is one of the best times to capture reflections because you will usually encounter less wind, keeping reflected objects crisp, while the low sun will fill your scene with golden light.





Windows

There is a simple rule to photographing reflections in windows: sunlight must be falling on one subject, which is reflecting onto a second subject that is immersed in shade. This is why city streets are such goldmines for reflections. Tall glass skyscrapers and windowed office blocks extend into the sunshine and reflect dramatic scenes onto the buildings opposite. To capture a vivid image, try underexposing by up to 1 stop to enrich colour and make non-reflective areas of glass appear black. Also remember to stand at an angle that keeps you out of the frame.



Puddles

A strong water reflection doesn't always require travelling to your nearest lake. For urban scenes, look for puddles after rain. You'd be surprised how much a small puddle can reflect. For the best results, take a reading from a section of the water that doesn't contain a reflection and then lock that exposure. Next, give yourself a small aperture to ensure that you get a wide depth of field and capture as much detail as possible in your reflection.





3rd prize

Canon's PowerShot A480, worth £119. goes to our thirdplace winner. With ten million pixels and 3.3x optical zoom, the PowerShot A480 offers 15 shooting modes, 1cm macro shooting, face detection, auto redeve correction. motion detection technology, and VGA and LP movies, making it a great all-rounder.





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AMATEUR PHOTOGRAPHEROF THE YEAR COMPETITION

Entry form

After you've read the rules, send your entry to: Reflection, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU

CLOSING DATE 25 SEPTEMBER 2009

PLEASE USE BLOCK	CAPITALS		
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Picture details			
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Lens			
Film (if applicable)			

learn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) □ Please return my entry. I enclose an SAE□ OR: I do not need my entry returned □ (tick one to confirm). This entry has not previously been published in a national UK photography magazine □ (tick to confirm). A mateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from A mateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here □ A mateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not to** hear from us. □ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not to** be contacted □ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column □

RULES ENTRANTS MAY SUBMIT ONLY ONE PHOTOGRAPH PER MONTH, AS AN SRGB JPEG FILE THAT IS 2,700 PIXELS ALONG COLOUR OR BLACK & WHITE. THE ENTRANT'S NAME, ADDRESS AND DAYTINE PHONE NUMBER MUST BE ATTACHED TO THE SIDE MOUNT OR THE BACK OF THE PRINT IS USBURY TO THE BACK OF THE PRINT IS USBURY TO THE PRINT IS USBURY THE SIDE MAY AND SURNAME, THE SUBJECT LINE OF YOUR ENAME ONCE AGAIN AND THE BODY COPY OF YOUR EMAIL MUST INCLUDE YOUR MANE ADDRESS, DAYTINE TELEPHORE NUMBER, THE CAMERA MODE, LENS AND EXPOSURE DETAILS. PHOTOS MUST NOT PREVIOUSLY HAVE BEEN PUBLISHED IN A MAINDAL UP HOTOGRAPHY MAGS FILE. EACH POSTAL ENTRY MUST BE ACCOPTED. A STRICK THE PRINT IS CORPETTED. A STRICK THE PRINT IS CORPETTED. A PHOTOCOPHY MILE BE ACCEPTED. ALL SUBMISSIONS MUST BE WELL PACKAGED IN A STIFFENDE ENVELOPE (IN USER), PLEASE, BEARING SUFFICIENT POSTAGE, AND ENTRANTS WANTING THEIR PICTURE BACK MUST INCLUDE A STIFFENDE ENVELOPE (IN USER). PLEASE, BEARING SUFFICIENT POSTAGE, AND ENTRANTS WANTING THEIR PICTURE BACK MUST INCLUDE A STIFFENDE SHE TAMPED TO SUFFICIENT VALUE FOR THEIR RETURN. THIS COMPETTION IS OPEN TO BONA FIDE AMATEUR PHOTOGRAPHERS AND STUDENTS OMLY THAT IS, ENTRANTS SHOULD NOT EARN MORE THAN 10% OF THEIR TOTAL ANNUAL INCOME OF E5,000 ANNUALLY FROM PHOTOGRAPHE TO SUFFICIENT VALUE FOR THE RETURN. THIS COMPETITION IS OPEN TO BONA FIDE AMATEUR PHOTOGRAPHER AND CANON AND THEIR FAMILIES, MAY NOT ENTER THIS COMPETITION, PROMOTE THE COMPETITION. EMPLOYEES OF IP. MEDIA AND CANON, AND THEIR FAMILIES, MAY NOT ENTER THIS COMPETITION, PRIZES ARE AS STATED AND BO ASAN OR DIFFE ALTERNATIVE CORRECT OF THE RETURN. THE PRIZE FOR CASH ON THE PRIZE PRIZE MEDIA OF HIGHER VALUE IF THE STATED PRIZE SO ROUTERAL PRIZES OR OUTERAL PRIZES PRIZE ORDER TO THE CORRECT OF THE PRIZE FOR CORRECT ORDER THE FUND THE PRIZE FOR CORRECT WITHOUT PAYMENT, TO PROMOTE THE STRICK PRIZE FOR CORRECT ORDER THE FILE OF THE PRIZE FOR CASH AND AND CANON TO AVAI

SIGMA



OUR WORLD

Liz O. Baylen: Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in several major newspapers.

Photo data: SIGMA 24-70mm F2.8 IF EX DG HSM. 1/800 second exposure at F5.0

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.

An unusual scene captured by a Sigma lens - croquet in New York's Central Park!

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Girl 1 Simon underexposed the underexposed the background and used fill-in flash to light the foreground Canon EOS 350D, 17–50mm, 1/200sec at f/11, ISO 100, flashgun, reflector

Girl and piano
2 This image was taken at a photo shoot organised by the Midland Strobists who specialise in off comes flight off-camera flash techniques Canon EOS 350D, 17–50mm, 1/80sec at f/8, ISO 100, flashgun, reflector

Eagle
3 A shallow depth
of field and tight
crop hides the fact
that the bird was in an enclosure Canon EOS 350D, 55-200mm, 1/500sec at f/5.6, ISO 400

Factory 4 Simon wanted to add texture to this image to enhance its desolate feel Canon EOS 350D, 18-55mm, 13secs at f/29, ISO 100, tripod





Simon Hailstone Birmingham

Simon, 26, got into photography when he started playing around with his dad's cameras in his early teens. He used an SLR at university, but it wasn't until Simon bought a DSLR that he began to take his photography seriously. 'My aim is to make mundane things interesting,' he says. 'I'm currently interested in creating fashion-style images and would one day like to specialise in fashion photography.'





Red grouse
1 The blurred foreground and background make the bird stand out in the frame Canon EOS-IDs Mark
11, 600mm with a 1.4x converter, 1/80sec at f/7.1, ISO 400

Greenfinch
2 A well-framed subject
and good use of colour creates impact here Canon EOS-1Ds Mark II, 600mm with a 1.4x converter, 1/500sec at f/7.1, ISO 200

Robin
3 Keith's colourful blurred background is the perfect backdrop for this robin Canon EOS-IDs Mark II, 600mm with a 1.4x converter, 1/200sec at f/8, ISO 400

Keith J Smith Northampton

Keith, 64, has been taking pictures for more than 40 years. His favourite subject is wildlife and his preferred location is his back garden. 'Lots of birds fly into my garden, so there is always something to photograph,' says Keith. 'I shoot all my images in raw and use Photoshop Elements or GIMP if I need to do any cloning, resizing or dust removal.' To see more of Keith's images visit www.kjs.wildlife.fotopic.net.









The Editor's Choice wins a Kata Photo backpack



Nick Cottman London

Nick, 31, became interested in photography after a trip to India ten years ago. 'India is such a colourful, lively place,' says Nick. 'Everywhere you look is a photograph. Ever since I love to wander around new cities looking for photographic subjects.' Nick took these pictures in Italy.

Blue umbrellas 1 Strong shapes, shadows and bold colour create a simple but strong composition Nikon D70, 18-70mm, 1/80sec at f/10, ISO 200

Italian townhouse 2 A low shooting

angle and tightly framed composition add drama to this scene

Nikon D70, 18-70mm, 1/125sec at f/10, ISO 200

Italian

Riviera
3 Shooting at a
wide focal length, Nick captures the full impact of this idyllic scene

Nikon D70, 18-70mm, 1/80sec at f/10, ISO 200





Send us your pictures and you could win one of these fantastic backpacks from Kata. The 3N1 10 is extremely comfortable, well padded inside and has plenty of room for cameras, lenses, accessories and even a laptop. Worth £80, it's tough and very well made.

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Please see the 'Send us your pictures' section on page 3 for details or visit www.amateur photographer.co.uk/ apgallery



Expert advice, help and tips from AP Editor Damien Demolder

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings.

Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.



Spider's web Ronald Eve

Canon EOS 50E, 100mm, 6secs at f/22, Fujichrome Sensia 100

Spiders' webs make for great photographic subjects, especially on frosty or dewy mornings when you really get to appreciate just how intricate these natural structures are - as well as how much time and effort must go into making them. Photographers have been taking pictures of dew-laden spiders' webs for hundreds of years, and Ronald

has managed to pick an interesting example. However, there are a couple of factors that mean his picture isn't quite as good a shot as it could be. While it is not always wrong to photograph a spider's web straight on, we should try to be selective about what we include and how it is



Pulsatilla vulgaris Pete Smith

Nikon F100, 105mm micro, Fujichrome Velvia 50

I like abstracts, and plants and flowers make great subjects for abstract photography. When you take a plant out of its natural environment you can put it just about anywhere you like to create strong contrasts

in colour between the plant and the background. This is something that was very fashionable in stock photography and posters a few years ago, with red flowers against cyan backgrounds and that kind of thing.

See your pictures in print

Damien's picture of the week wins a £50 Jessops store voucher. The two runners-up each win a £25 voucher to spend on photobooks from Jessons online service at www.jessops.com



represented. This damaged web is much more interesting in the middle than it is around its edges, where there are a lot of gaps that look like a bad attempt at knitting. Perhaps Ronald could have moved in a bit closer to focus on the bits that work. or moved out a bit more to get the whole thing in the frame. Instead, we seem to be at a strange halfway stage where we are neither up close, nor seeing the web in its entirety, which in turn makes it feel like Ronald is not directing us enough towards what we are meant to be looking at.

A more serious issue, though, is that the intricate mass of lines forming the web are set against another intricate mass of lines formed from the twigs and leaves in the background. The two patterns clash with each other, creating a very busy and distracting picture that makes it difficult to appreciate the subject fully. Really, this sort of picture needs as blank a background as possible so the spider's web can stand out and we can enjoy it without any distractions. Here, though, there are colours, lines, and patches of shadow and highlight that just make it too difficult to concentrate fully on the main subject. However, it's a wellexposed shot, and it's not always easy to capture nice white spiders' webs without blowing them out completely. Overall, it's a good effort

For this picture Pete has picked a really strong purple flower and set it against a yellowy-green background, and they work very well together as the purple flower really stands out. The green background isn't completely even and smooth, though, and there are patches of green and yellow that are a little distracting. The stem of the flower also has a rather strong highlight on it, which catches the eye a bit too easily

Unfortunately, the picture is also not sharp anywhere. That's not to say that abstract images must be sharp, but in this case it's obvious that Pete has tried to get it sharp because the focus is almost there. Actually, the bottom right-hand corner of the picture is fairly sharp, but this is the wrong place for it as we want to be looking at the stamens or a petal. It's a nice try, though, and I like the composition.

Pete is shooting on film, which is great, and it's Fujichrome Velvia 50, which is ideal for this sort of thing. As he's loaded it into a Nikon F100 and used a 105mm micro lens he obviously has all the right kit, as well as the ideas - it's just a question of getting that focus in the right place. I think he probably just needs to stop down a little more and try a smaller aperture.

of you. in her His eyes twink myself scarce, Day y.' Dana But I don't ne How will you Dana widen ey're on the be alone? You were her. Does th n he had gone yes, but ling her arm. Then y acted Ed. Did There' ie had a guilty Who you mi a glass of water. of wine. 'Okay, shopp ad topped up his abott and have to say for

Niall Scully Nikon D40, 18-70mm. 1/1000sec at f/8, ISO 200

Love heart

This picture came from the Looking Closer round of our Amateur Photographer of the Year competition, which concentrated on macro and close-up photography. It wasn't successful with the judges, but I thought it was worth showing. Niall has applied a good deal of creativity to his picture. using the shadow of the wedding ring to create a love heart in the middle

of the book. He could possibly have moved in a bit closer, but instead he wants to show the text of the book to better illustrate his subject and its meaning. It's just a little unfortunate that he hasn't really picked an appropriate book. Niall's description of his image is that marriage should always equal love, so I would have thought that the book would have been one of love poems, marriage vows or even the Bible However, it appears to be a book that bears no relevance to the wedding ring. with one side mentioning wine and the other shopping.

I think Niall has also applied guite

a bit of oversharpening, because the outline of the text is very crisp, which suggests the use of too much Unsharp Mask. In this case it has created a white halo around the text, which is bit too contrasty and distracting. However, I still think it's a great shot and demonstrates excellent use of imagination. If Niall fancies having another go, he should find a more appropriate book, and perhaps add some other props, like the shadows of some flowers. A more dappled light rather than the even light used here could also help. It really is a great idea, which is why, despite its faults, it is my picture of the week.



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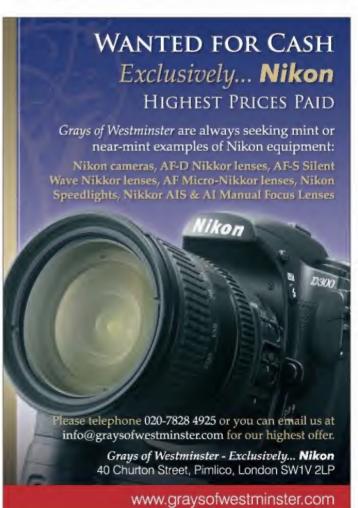
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an assembled filter holder, a 0.6 ND grad, a cleaning cloth, and a Coral 3 grad with an extended coloured portion that can be used as both a graduate and an all over

used as both a graduate and an all over warm up. All packed in the new three filter triple pouch . £135.00 Adaptor rings from . £18.50 W/A adaptor rings from . £36.00 ND grad sets from . £36.00 ND grad sets from . £62.75 Ind resins from . £38.00 Multi filter pouch . £32.00 IOS mm polariser ring . £36.04 Sign. 105mm polariser ring Standard lens hood .

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Forthcoming tests

In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Ricoh **GR Digital III** Sep D300s Nikon Sep Pixma Pro 9500 II Sep Canon 10-20mm f/3.2 vs Sigma Tokina 12-24mm f/4 Sep

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader guestions and technique pointers

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Handy for wildlife

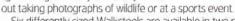
and landscape

photographers



Walkstool Basic 50 £27.60

 OLDING seats and stools are nothing new, but the design of the Walkstool is particularly ingenious. Comprising three extendable legs and a tough, hardwearing fabric seat, the Walkstool Basic 50 is just 36cm (14in) long when folded down, but has a seated height of 50cm (20in). Weighing just 650g (23oz), the stool is small and light enough to carry whether you are



Six differently sized Walkstools are available in two ranges. The Basic 50 and 60 comprise the Basic range, which is available in green, while the Comfort Range has 45, 55, 65 and 75 models that are available in black. As well as offering slightly larger sizes, the Comfort stools also have large rubber feet and come with a carry bag. Richard Sibley

For more information visit www.flaghead.co.uk

Ansmann Digicharger Vario Pro £49.95

HEN I reviewed the Ansmann Digicharger Vario in AP 10 January, it received a very impressive four stars. With the new Pro version, the company has improved the charger by adding a couple of handy new features.

Like the standard version, the Digicharger Pro is a universal battery charger that works by using two contacts that press against those of the battery and charge the battery. The charger detects the polarity of each contact on the battery to ensure correct charging. It can also be used to charge a pair of rechargeable AA or AAA batteries.

One of the major new additions is the backlit LCD screen on the Digicharger Pro. This shows the current state of the battery charge, as well as the type of battery (Li-Ion or NiCD/NiMH) and its voltage.

The other new feature is a USB charging socket, to charge compatible compact cameras, MP3 players and mobile phones. Helpfully, you can use a charged battery as a power source to charge USB devices. Simply connect a 7.2V or 7.4V Li-Ion battery (most DSLR camera batteries are suitable) and then plug in your USB device.

charge the MP3 player, mobile phone or whatever. As well as a UK plug, the charger comes with a European and car plug adapter, making it perfect for charging all your batteries while travelling

I found that the Ansmann Digicharger Vario Pro charges a Nikon EN-EL3e battery in around two hours, which is about the same time it takes using a proprietary charger. Richard Sibley

 For more information visit www.ansmann.de or call Ansmann UK 0870 609 2233





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Nikon D3000

Aimed specifically to help novice photographers take better images, is the **Nikon D3000** the best entry-level DSLR on the market today?

Richard Sibley Technical Writer



HE entry-level DSLR market is the most hotly contested among camera manufacturers. A high volume of sales of relatively inexpensive cameras can equate to long-term profits as users invest in additional lenses and accessories, and subsequently upgrade to better specified and more expensive models.

A quick look at the camera database on Flickr (www.flickr.com) shows that, at the time of writing, there are around 40,000 images taken with Nikon D40 or D60 entrylevel DSLRs, compared to around 15,000 taken with the D300. In fact, the D40 and D60 are the second and third most used Nikon cameras respectively on Flickr, after the D80. Bearing this in mind, it is clear how important it is for manufacturers to keep refreshing their offerings at this end of the market.

The latest entry-level Nikon model, the D3000, basically replaces the Nikon D60 after an 18-month product cycle. With its many similarities to the D60, and a nod towards the firm's D5000 model, the D3000 aims to improve on what was already one of the best entry-level DSLRs on the market. Heading up the features of this novice-friendly camera is its

Guide shooting mode, which aims to guide novice photographers through the process of setting the correct exposure.

Features

Like the Nikon D40x and D60, the D3000 has a 10.2-million-pixel CCD sensor. This is somewhat surprising given that all the other current Nikon DX (APS-C-format) cameras feature 12.3-million-pixel CMOS sensors. I believe that Nikon has opted for a lower resolution in order to differentiate the D3000 from the better-specified D5000, and possibly to help keep the cost of the camera down.

Although much of the D3000's technology is

Nikon D3000 Entry-level DSLR



At a glance

- 10.2 million effective pixels
- 230,000-pixel, 3in LCD screen
- Instructional Guide shooting mode
- Available in a kit with the Nikkor AF-S DX 18-55mm f/3.5-5.6G VR lens
- 11 AF points with 3D tracking
- Street price around £430 (body only)

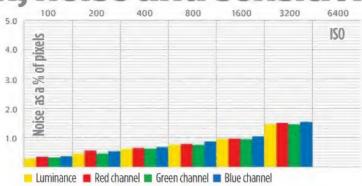


Resolution, noise and sensitivity

With only a 10.2-million-pixel sensor, it is no surprise that the Nikon D3000 can resolve less detail than the 12.3-million-pixel cameras in Nikon's range. That said, the D3000 manages to reach 20 on our chart, making it a on par or slightly better than other entry-level DSLR cameras tested.

Unedited raw files show signs of chroma noise at around ISO 400, but it doesn't really start to show until ISO 800. However, there is still a large amount of detail in images, leaving scope to choose whether to leave the noise and retain detail, or reduce noise and sacrifice some detail.

The in-camera control of JPEG images is very good, which is most likely the result of using a 'known quantity' in the form of



the 10.2-million-pixel sensor. Colour noise is kept to a minimum, even at higher ISO sensitivities, and while luminance noise is

visible, it is of a manageable level. It is at ISO 3200 when image noise becomes an issue. The fact that Nikon has 12800 named this mode Hi-1 tells us that this is designed as an extended mode above the recommended ISO 1600, and really only for use on when it is absolutely necessary.

The Nikkor AF-S DX 18-55mm f/3.5-5.6G VR kit lens is reasonably sharp and resolves a good amount of detail. It does get softer at the edges of the frame, but this should only be noticeable when printing images larger than A4.

Slight red/green chromatic aberration can be seen in some images, as well as a hint of purple fringing. However, it is not the worst example I have seen and is easily removed in Adobe Camera Raw.

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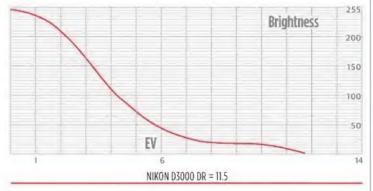
ynamic range

I didn't find the 11.5EV dynamic range of the Nikon D3000 at all restrictive - it is a fairly standard range for an entry-level DSLR camera. When using spot metering and a grey card to measure the midpoint of the camera, the results were a little lighter than an absolute midtone of 128 (on a 0-255 scale), registering at around 140.

Using the Active D-Lighting feature lifts the lower midtones. This doesn't increase dynamic range, but it does help to lighten shadow areas. I found the feature is particularly useful in bright sunlight as the Active D-Lighting lifts the shadow area. subtley revealing more detail. However, it can also increase luminance noise slightly.

D-Lighting can also be applied to images after they have been taken, either using the D3000's in-camera Retouch menu or by using the Nikon View NX software that comes included with the camera.

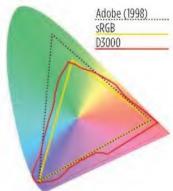
8/10



Understanding the graph

This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped graduation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.

Gamut



When set to Standard Picture Control, with the Adobe RGB colour space, the Nikon D3000 has a fairly standard colour gamut. In comparison, the D5000 has slightly better reproduction of greens and a larger range of purple and magenta colours at its disposal, but this shouldn't prove an issue in most situations.

inherited from the D60, it does feature certain important upgrades that owe much to the models

that sit above it in Nikon's DSLR range. Gone is the three-point autofocus, which has been replaced with the 11-point AF and Multi-CAM 1000 AF processor of the D5000 and D90. The Multi-CAM 1000 processor allows the use of 11-point 3D tracking, and is itself a scaled-down version of the 51-point 3D tracking found in Nikon's professional range of DSLR cameras, including the D3.

The LCD screen has increased in size from that used on the D60, and is now 3in. However, it is of a lower resolution than the 3in screens found in the company's professional range. Unlike with the D5000, there is

no video mode in the D3000 and, perhaps of more significance, neither is there a Live View mode.

The camera does, however, offer some significant AF improvements over the D60, which scored an impressive 86% (under our old scoring system) when we reviewed it in AP 23 February 2008.

000000000 8/10

Build and handling

Nikon has clearly decided not to change a tried-and-tested camera design, as the D3000 looks remarkably like the majority of the firm's entry-level cameras from the past few years. It has a minimal number of buttons and controls, presumably to make it

less intimidating for the entry-level DSLR photographer.

One area in which the Nikon D60 did especially well was the accessibility of its on-screen display and menu system for first-time DSLR users and those learning photography. On the D3000, as well as the usual shooting modes and standard selection of preset modes, such as portrait, landscape and night-time, there is a Guide shooting mode. When set to this mode, the camera offers a series of options to the user, the first of which is simply whether to use the Easy or Advanced operation. If the Easy option is selected, a collection of subject options is presented. These include Distant Subjects, Close-ups and the oddly named Sleeping Faces. Upon selecting Sleeping Faces, a

screen informs us that: 'The camera is now in Child Mode. The flash does not fire in this mode'. Presumably, this is so as not to disturb a sleeping child, and it is useful to be given this brief explanation.

Similarly, selecting Advanced operation and then Soften Backgrounds puts the camera in aperture priority mode and advises you to, 'Choose lower f-numbers to blur the background'. It displays this next to a graphical representation of the current lens aperture, which changes as you alter the aperture on the control wheel. This should be a real help to those learning photography, as the camera explains why the user should choose certain settings.

Shooting modes can be changed via a fairly standard control wheel on the

18



These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, still-life scene and a grey card. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

The section of the still-life image contains the emblem on a standard sized matchbox. The full scene can be viewed at http:// tinyurl.com/67sj96

camera's top plate. A thumb wheel changes the exposure parameters and there is an AE-L/AF-L button. Apart from these, all other settings are changed via the camera's menu system, which is accessed by pressing a button on the rear of the camera and controlled by the now-obligatory thumb control.

While the minimalist button layout shouldn't be intimidating for the first-time DSLR user, it does have a downside. With so few direct controls for adjusting settings, such as white balance and ISO sensitivity, it means you have to enter the menu system whenever you want to change these, which is a much slower way of operating the camera.

There is a customisable Fn (Function) button on the front of the

camera that can be easily pressed with your left hand while shooting. By default this is set to self-timer, but it can be used to access the white balance, ISO, image quality and a range of other functions. I set it to change the ISO sensitivity.

A customisable My Menu feature would also have been useful, but instead there is a Recent Settings menu that displays the most recently changed items. Usually these will be the features you use most anyway. The camera remembers your position in the menu system even when it has been turned off, and I found that leaving the menu display on Recent Settings saved some time scrolling through menu screens looking for whichever settings I wished to change.

In use, the Nikon D3000 is

comfortable to hold. While its body may be plastic, it is solid and extremely well put together. The few controls that are present on the camera are easily accessible, and the design of the large grip makes it possible to hold the camera single-handed and still adjust the exposure control dial with your right thumb.

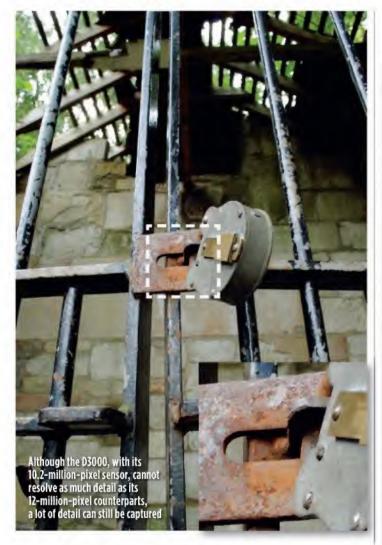
If you were to take away the grip, the D3000's body isn't really much bigger than the Olympus E-420, which is about the smallest DSLR currently available. However, the E-420 has the advantage that equivalent focal length lenses are generally smaller for the Olympus E-420, due to the smaller Four Thirds format, than for the D3000. That said, with the Nikkor AF-S DX 18-55mm f/3.5-5.6G VR lens attached,

the D3000 is hardly a large DSLR. It has the build quality of a far more expensive model, although it does lack any weatherproofing seals around the battery and memory card doors.

The larger screen of the Nikon D3000 makes it slightly taller than the D60, but only by 3mm. Conversely, it is marginally smaller than the D5000, most likely due to the latter's articulated screen.

Although there were a few occasions when I missed having a Live View function on the D3000, it wasn't a real hindrance when it came to getting the shot I wanted – though it would have saved me from getting my knees dirty.

Along with Live View, the D3000 also lacks incamera image stabilisation,



although this shouldn't cause too much concern as the included kit lens features Nikon's Vibration Reduction (VR) system, and most lenses that will appeal to entry-level photographers will also now feature the VR system. The Nikkor 55–200mm, for example, should prove to be a good budget accompaniment to the 18–55mm kit lens.

000000000 9/10

White balance and colour

Novice users will be pleased to know that the auto white balance on the Nikon D3000 produces good results in a wide range of conditions. That said, under dim tungsten lighting images are still a little yellow, but it is a fair representation of the colour of the light without being too overbearing. Otherwise there are no real surprises from the white balance settings. The overcast setting produces images that are a little too warm for my liking, but the basic settings can be tweaked if you find the white balance too harsh.

There are a number of different colour settings for those who shoot

JPEG files. As well as a Standard colour setting, Neutral, Vivid, Portrait, Monochrome and Landscape are also available. Each of these can be customised by altering the Sharpening, Contrast, Hue and Saturation values, allowing you to create a colour style that suits your particular needs.

There is a huge number of post-capture editing functions available on the D3000, including one that allows for the development of raw files in-camera. Besides the standard redeye and monochrome adjustments, there is a miniature effect option, which crudely replicates the effect of a tilt-and-shift lens. That said, it is quite a lot of fun to play with and I'm sure many photographers will enjoy it using it.

The white balance and colours of the Nikon D3000 are very good, and the addition of a range of both pre and post-capture customisation options should allow first-time DSLR users to produce good results without having to make too many adjustments in image-editing software.

000000000 8/10

Data file

Focal points

Stop-motion movie

While the D3000 doesn't have a video-capture function, it does allow you to turn a series of images you have taken into a stop-motion video. This is quite fun to play with, but would be vastly improved if the D3000 had an intervalometer to help capture the images

Flash

The D3000 features a compact built-in flash with a guide number of 12m @ ISO 100, and it is compatible with a large range of past and current Nikon Speedlight flashguns, including the SB-900. The built-in flash cannot be used as a wireless flash controller

Raw mode

The D3000 can save images as either Nikon NEF raw files or as JPEG files. It can shoot both simultaneously, but JPEG files are only saved at Basic quality in this mode

Software

The D3000 comes with Nikon ViewNX, which provides basic image management and allows basic image adjustments to be made. The advanced Nikon CaptureNX 2 has far more editing features, but costs £168.99

Dimensions



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1/200sec
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420 pixel 3D Color Matrix Metering II evaluative mode, centreweighted, spot (approx 2.5%)
±5EV in 1/3EV steps
Auto, 6 presets, plus custam
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Image Sensor Cleaning and 'Airflow' system
Max 3fps for unlimited JPEGs and around 6 raw frames (default settings)
3in TFT with 230,000 pixels
Pentamirror type
Approx 95%
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Mark V with superimposed grid pattern
Mark V with superimposed grid pattern No
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LCD and viewfinder



Camera shown actual size



With a count of around 230,000 pixels, the 3in screen of the Nikon D3000 may not be capable of resolving the same level of detail as the D90 and other cameras higher up the Nikon range. but it is more than sufficient for most novice photographers. Importantly, the screen is good enough to check that fine details of an image are in focus and that information is clearly displayed.

The pentamirror viewfinder of the D3000 is large for an entry-level camera, and it is possible to use it to focus manually with some degree of accuracy.

This is aided by a rangefinder mode that, when activated, takes the place of the exposure lightmeter in the viewfinder. When focusing back and forth, it informs you as to whether there is too much front or back focus, and indicates when the subject is sharp.

Although the viewfinder only offers 95% coverage, this is acceptable for a camera of this level. Generally, only cameras marketed as professional-level models boast 100% viewfinder coverage.

000000000 7/10



I found that the Nikon D3000's AWB coped well under most types of lighting. It is not perfect, but the images are usable. However, when the setting is changed to overcast, I found the results to be a little too orange/yellow

Metering

The D3000 features the same 420-pixel RGB metering sensor that is found in the D60, D90 and D5000. This is a scaled-down version of the 1001-pixel RGB sensor found in the D300, D3 and D3x.

All the various systems in the current range of Nikon DSLRs exchange information with each other, so that each individual element is able to produce better results. For example, the Multi-CAM 1000 AF module is able to tell the camera's metering system exactly how far away the in-focus subject is. This information can then be used to help adjust exposure.

The automatic 3D Color Matrix Metering is extremely proficient in getting accurate exposures. However, there aren't many current DSLRs at any level that frequently produce poorly exposed images when left in the evaluative metering setting. There are a few occasions when the D3000 averages the exposure of a scene a little differently from what I would want, but on these occasions the EV compensation is on hand to make a quick adjustment.

When precise metering was required I used the spot-metering mode, which covers around 2.5% of the image frame and is centred on the active focus point. With the centre AF point selected, it is simply a case of focusing on the subject and holding down the auto exposure lock (AE-L) button with your thumb, then reframing the image.

First-time DSLR users will have no problem with the Nikon D3000's metering and exposure systems, which produce well-exposed images in most situations. However, that is not to say that everything is fully automated. From scene modes to exposurecompensation functions, there are

enough features in the camera to allow photographers the latitude to learn how to alter the exposure and discover the effects of doing so.

000000000 8/10

Autofocus

One of the main features of the D3000 is the advanced Multi-CAM 1000 AF processor module, which allows 3D tracking using the camera's 11 AF points. When you half-press the shutter release to focus on a subject using the centre AF point, the camera will then try to follow this subject around the frame, regardless of whether the subject or the camera itself is moving.

It is a tried-and-tested system that works well on Nikon's more advanced D300, D3 and D3x models. However, as all these cameras feature 51-point AF systems, the 11 points of the D3000 simply do not offer as many options when it comes to using the 3D tracking feature. As a result, the camera does occasionally select the wrong point, particularly when the target subject is close to the edge of the frame. The Nikon D300 also does this, but with more AF points it happens less often.

As most of the D3000's autofocus points are situated around the centre of the frame, 3D tracking works best if you are physically tracking your subject by panning. These subjects are more likely to be in the centre of the frame, so you stand a much better chance of getting good results.

Although the 18-55mm kit lens is not the fastest in Nikon's range, the autofocusing is still very quick. Switch to a faster lens and you'll see just how fast the AF of the D3000 is, because it is as responsive as the D300 and D3.

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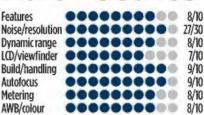
Our verdict

ITH an improved AF system and an onscreen menu specifically designed to aid the first time photographer, the D3000 is certainly one of the best, if not the best, entrylevel DSLRs on the market.

That's not to say it is without flaws. The omission of a Live View mode obviously helps to keep costs down and will no doubt encourage those who want it to buy a Nikon D5000. However, the Canon EOS 1000D. which does feature Live View, can be found for at least \$50 less than the expected body-only price of

the Nikon D3000. The body of the D3000 could also do with just one or two more buttons to help experienced users access key image and exposure settings more guickly.

With the 10.2-million-pixel sensor in the D3000 being well established (having been used in the D80, D40x and D60), Nikon is able to squeeze every last bit of performance from it. As such, the image quality is excellent, and while it may lack some of the bells and whistles of other models, it excels where it is most important: in image quality, handling and performance.





The competition





Nikon D5000

HERE is a wealth of competition for the D3000, not least from Nikon's own D5000 and, until stocks have depleted, the D60. If you are on a tight budget, the D60 is still a good choice, while the D5000 will meet your video needs. However, the D3000's Guide shooting mode could really make it an excellent choice for someone who has just taken up photography.

The most obvious competition for the D3000 will come from the Canon EOS 1000D, which is a 10.1-million-pixel DSLR, but which features Live View and is around £350 (body only) - currently less than the expected street price of the Nikon D3000

While Canon and Nikon cameras tend to dominate the professional market. there is a far wider choice at the entry-level end of the spectrum. Olympus has the E-450, which also offers ten million pixels and which is the smallest and lightest DSLR currently on the market. It is excellent value for money, retailing at around £350 (body only). The downside is that it doesn't include in-camera image stabilisation, and most Four Thirds lenses do not feature lens stabilisation.

The Pentax K-m is also around the same price and features a 10.3-millionpixel sensor. However, the handling, autofocus and metering systems do not match that of the Nikon and Canon models.

Finally, there is the 10.3MP Sony Alpha 230. This camera is around £400 when supplied with a kit lens, so it should be a little cheaper than the equivalent D3000 kit. With in-camera stabilisation, an easy-to-use interface and the draw of the Sony brand name, the Alpha 230 will also be strong competition.



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| 16-35mm IZ.8L USM | 1.049
| 24-70mm IZ.8L USM | 1.049
| 24-70mm IZ.8L USM | 1.049
| 70-200mm IZ.8L USM | 1.619
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Let the AP team answer your photographic queries



ympus raw files

John Brown asks I have recently upgraded my Olympus E-510 to an Olympus E-30 that I bought in the USA.

With the E-510, I was able to open all the Olympus ORF raw files in Adobe Photoshop CS3 and Adobe Bridge with no problems. However, when I try to view ORF files from the Olympus E-30 I receive an error message saying that Photoshop cannot read the image file.

As the raw files from both cameras are ORF raw files, do you think there is a problem with the E-30 that I bought in the USA or is it Olympus pushing its Olympus Studio 2 software?

Richard Sibley replies Each raw file contains information specific to that model of camera, so even though both the Olympus E-510 and E-30 produce ORF raw files, they are slightly different. Therefore, the raw conversion software - Adobe's Camera Raw plug-in for Photoshop in your case - needs to know how to open and work with the files. Although Adobe added support for the Olympus E-30 to Camera Raw version 5.3, this version is unfortunately incompatible with the now discontinued Adobe Photoshop CS3.

Upgrading from Adobe Photoshop CS3 to the latest CS4 version costs £178.25. This will allow you to download and use Adobe Camera Raw 5.3. However, there may be a cheaper solution to your problem.

You can convert the Olympus ORF files from your E-30 in to Adobe DNG (Digital NeGative) files. This is Adobe's own raw image format and it can be used in



files require Adobe Camera Raw 5.3

a number of image-editing programs. If you wish to keep your original ORF files, these can be embedded within the DNG file.

Best of all is the fact. that DNG converter is a free program, so it will save you the expense of upgrading your version of Photoshop. The latest version of DNG converter includes support for raw files from the Olympus E-30 and it can be downloaded from www.adobe.com/ support/downloads





Wobbly images

David Price asks I recently bought my son a £15 fixed-lens digital camera. The picture quality is far from perfect, but it is just the right size and weight for a seven-year-old boy. However, occasionally the images look extremely odd (see below). What is causing this?





Richard Sibley replies Your son's images appear to suffer from what is known as CMOS wobble, or 'rolling shutter' Some CMOS sensors. particularly those in cheaper consumer devices, capture an image a line at a time, rather than the entire image in one go. This means that each line is captured a fraction of a second apart.

If the camera or the subject of the image has moved while the sensor is capturing the scene a line at a time, a 'wobble' effect is created. This is why the image of the coastline looks fine, yet the shot that is taken from inside a moving car suffers from the effect, which can be witnessed in the sloping vertical lines

Alpha 200 display

Robert Peel asks Could you tell me if there is any information other than battery level on the Sony Alpha 200's viewfinder?



Richard Sibley replies The Sony Alpha 200's viewfinder displays the current exposure settings, the current flash status, the number of shots remaining until the card is full and a shake warning. In fact, battery level is one of the few things that isn't shown in the viewfinder.



We are often asked about RAID drives. and the advantages of RAID storage over conventional built-in or external hard

Do you have a photographic question that you would like answered?

Be it about modern technology, vintage equipment, photographic science or help with technique here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com

or by post to: AP Answers, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SEI OSU.

FROM THE AP FORUM

Join our online community, and be informed and entertained

Your questions answered



How graphics tablets work

Rupert 49 asks I've just ordered a PC and a high-resolution, widescreen TFT monitor, so I should have a great view of my images. However, I'm not very good with a conventional mouse for masking, outlining, painting and so on. I've heard of graphics tablets, but I've never seen one and I don't know how they work. Does it just plug into a USB port and it takes the place of the mouse, with the difference being that you hold it like a pencil and trace the image you see on the screen on the little tablet that sits in front of you?

Norman replies Your assumption of how they work is pretty much correct, although they don't necessarily take the place of the mouse. They can be used alongside a mouse; indeed, some tablets come with a wireless mouse that you can use on the pad as well. Wacom is the market leader and has models to suit all budgets, with the larger models generally being more expensive. However, you don't necessarily need a large area, as A5 or A6 size can be quite usable.

Velocette replies Be prepared to persevere with the graphics tablet as they do take some getting used to. I've got an 18-month-old Wacom Bamboo, which I've yet to get the hang of. This is because I always seem to be in such a rush to do things and default to the mouse as the quick option.

Richard Sibley replies When editing fine details, I find graphics tablets much easier to use than a conventional mouse. I reviewed the Wacom Intuos 4 in AP 15 August (price around £400) and it received an impressive 5 stars.

K-7 correction

Peter Lane writes Many thanks for publishing your long-awaited review of the Pentax K-7 (AP 15 August). The AP reviews are the only ones I take seriously. I hope you don't mind me pointing out just one small error. Angela Nicholson lamented that there was not a quicker route to switching the Shake Reduction (SR) on and off. In fact there is: the Info screen can be used to perform this task. I leave the cursor over the SR panel all the time so I can switch the SR on and off with the rear wheel.

Conveniently, the SR is also turned off automatically when some of the shooting modes (such as remote release) are used. A dedicated button would have been

2.5GB storage. The reason for the reduced

storage space compared to the drives' total capacity is that each 'package' of data isn't

just written in one place, it is copied across

drives. RAID stands for Redundant Array of Independent Discs. A RAID drive differs from a conventional one by being made up of several separate hard drives that are linked together. A typical RAID drive might consist of five IGB drives, which comprise are the test we Please accept in confusion cause when the drives accept in confusion cause when the drives are the test we Please accept in confusion cause when the drives are the test we please accept in confusion cause.

nice, but where would you put it on such a tiny body?

Angela Nicholson replies You're quite right, Peter, and the annoying thing is I realised the error straight after the test went to the printers! Please accept my apologies for any confusion caused.

more than one drive, which protects it in case one of the drives fails. This is known as 'redundancy', and it makes RAID storage much more secure than conventional non-redundant discs. It also makes it more expensive. A typical 5GB RAID drive costs upwards of £1,000, which is roughly twice the cost, and half the effective total storage capacity, of five non-redundant individual 1GB drives. Barney Britton

Next week On sale Tuesday 8 September

EXCLUSIVE TOP SECRET

Angela Nicholson tests a full production model of the camera AP readers have been waiting for. It's still top secret, but it's ideal for 'out and about' photography



Geoffrey Crawley explains...

In the **second part** of his article on close-up photography, **Geoffrey Crawley** explains the role lenses play in macro



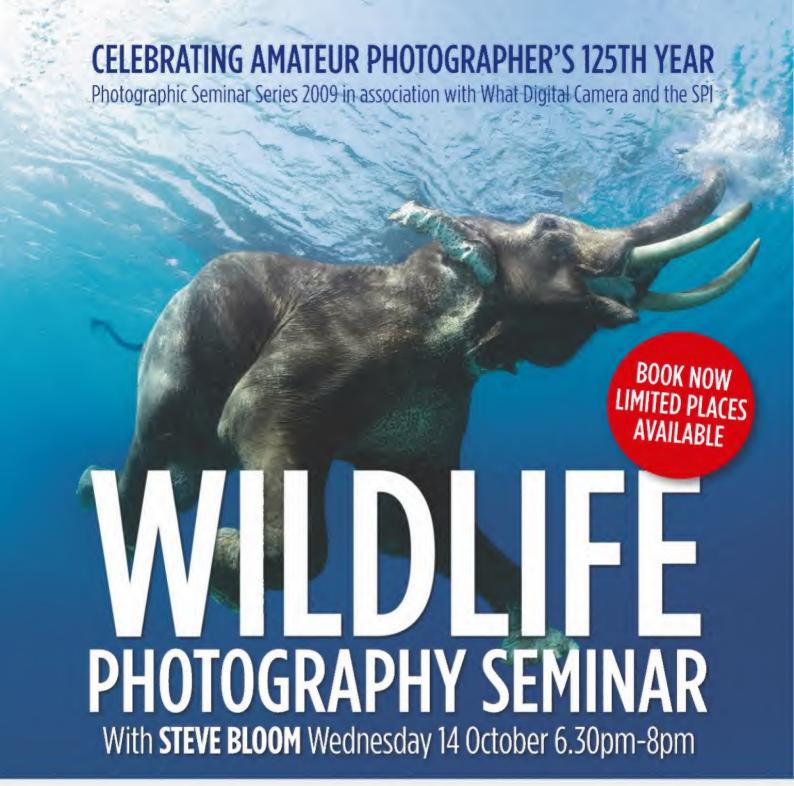
Hidden gems

Colin Varndell on why late summer is the perfect time for **shooting macro**



Ricoh GR Digital III

Ricoh's new compact offers top build quality and a very advanced specification. **Barney Britton** discovers whether it's Ricoh's best yet



E are proud to present an exclusive seminar featuring world famous wildlife photographer Steve Bloom. After an amazing start with the Charlie Waite talk in June, many of our readers have already booked to see Steve talk about his incredible images in this, the second event in our series.

These exclusive seminars for up to 90 people are held at the 'home' of *Amateur Photographer* and *What Digital Camera* in the Blue Fin Building, rising above the impressive Southbank skyline in London.

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first served basis at £29 per head to include a presentation from Steve Bloom followed by a Q&A session. Tea and coffee will be served afterwards, along with a chance to buy a signed book from Steve. Every delegate will be given a goody bag and a hints and tips sheet to take home.

Members of the teams from Amateur Photographer and What Digital Camera will also attend and be available to chat and answer questions after the presentation.

During 2009 and 2010, we will bring you other top names to talk about Portrait, Travel, Architectural photography and so on.

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Sekonic Digitalmaster L-758DR

Are lightmeters still necessary in the world of digital imaging? Angela Nicholson takes a look at the Sekonic Digitalmaster L-758DR, designed with digital users in mind

OW that digital cameras enable images to be assessed immediately after capture and extensive bracketing is possible, the number of enthusiast photographers who use a handheld lightmeter has shrunk considerably. However, a combined ambient and flash meter with a built-in 1' spot meter, such as the Sekonic Digitalmaster L-758DR, can still save you a lot of time when trying to balance exposure across a scene or for different light sources.

As well as measuring the amount of light (incident or reflected) and translating it into photographerfriendly shutter speed and aperture values, the L-758DR can help you get the best from a camera's (or film's) dynamic range.

Build and handling

Sekonic offers a comprehensive range of lightmeters to suit all budgets, and the Digitalmaster L-758DR sits at the top along with two other L-758 variants. The meter has a high-quality, weather-sealed chunky build, which makes it easier and more comfortable

to hold than smaller units, but it takes up more space in a camera bag. It's ergonomic design means that apart from the occasional need to press two buttons simultaneously, the L-758DR can be used one-handed. The measurement button on the side of the unit is perfectly positioned for operating with the thumb of the right hand, which keeps hands clear of the lumisphere so no shadows are cast.

Conveniently, the lumisphere doesn't need to be removed and can be positioned up or down depending upon whether light readings (in 1/10EV) are being made for a three-dimensional or flat subject.

Inputting a camera's dynamic range data directly via the meter's control buttons isn't complicated, but you may want the instruction manual to hand to make sure the correct buttons are pressed. It's easier to use the supplied Data Transfer software to load settings via a USB linked computer, though. This automatically analyses images of Sekonic's optional Exposure Profile Target (£109.99) or Exposure Profile II (£139.99) calibration charts and sets up the L-758DR for the camera.

Once the L-758DR is correctly calibrated it can be used to take a series of light measurements from the intended midtone, shadow and highlight areas. The meter then indicates whether the brightness range is within the camera's dynamic range.

Although using an advanced meter like the L-758DR can seem quite daunting, it is fairly easy to operate whether measuring ambient or flash (corded, cordless or wirelessly triggered) light. The spot meter is especially helpful for landscape photographers and an LCD in the evepiece shows the recommended exposure, so the meter doesn't need to be taken away from the eye between measurements.

Performance

The L-758DR only needs to be set up once for each camera and from then on using it is relatively plain sailing. Its compensation facility means that if using it doesn't produce the results you want from your camera, it can be adjusted until they work in harmony.

I found the L-758DR functions

well and recommends exposure settings that render the measured area a midtone. The display also makes it easy to analyse a scene and see whether the light is within the dynamic range of the camera.

Verdict

A lightmeter still has a place in a photographer's camera bag and the Sekonic Digitalmaster L-758DR offers more functionality than most. Although the Exposure Profile Target Il is an expensive extra, it simplifies the analysis of a camera's dynamic range. Once calibrated, the L-758DR makes it easy to assess a scene and ensure that it is within the camera's dynamic range at the selected exposure. AP

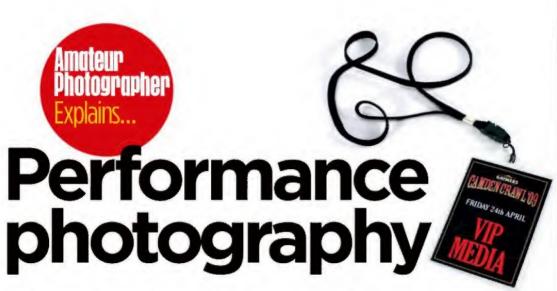
Johnsons Photopia, Hempstalls Lane, Newcastle-under-Lyme, Staffordshire ST5 OSW. Tel: 01782 753 300. Website: www.johnsons-photopia.co.uk

RRP	£479.99
Туре	Incident, reflected
Flash metering	Yes
Aperture range	f/0.5 to f/161.2
ISO range	3 to 8000 (in 1/3 steps)
Modes	Aperture priority, shutter priority, EV
Reflected light	1° spot with display in finder
Flash sync speed range	30mins to 1/1000sec
Flash metering	With and without sync cord (cumulative and non- cumulative), measurement with built-in wireless flash triggering radio triggering system (cumulative and non-cumulative)
Dimensions	90x170x48mm
Weight	268g

Calibration

The easiest way to calibrate the L-758DR for a camera's dynamic range is to photograph the optional 25-patch Exposure Profile Target II chart and use the supplied software. This takes you through the process of analysing the images and sets the compensation value (the difference between the lightmeter's reading and the camera's exposure value), clipping points and the extremes of the dynamic range automatically. These figures can also be calculated through experience, or by making a series of differently exposed images of a grey card and analysing their brightness using Adobe Photoshop or similar. Data may be input for up to three cameras across their sensitivity setting range (ISO 3 to 8000), for two light measurement methods (reflected and incident) and two light sources (ambient and flash).





Performance photography needn't be the sole preserve of professionals, says Barney Britton, as he shows you how to learn the skills and get the access for great gig pictures

N last week's issue (AP 29 August) showed you a series of techniques for getting the most out of your camera's high ISO settings. This week I'll be explaining how to get great

pictures in a concert environment, where high ISO is the norm.

The first pictures that I took at a gig were taken from the crowd using a Nikon F camera and Ilford Delta

3200 black & white film, and it's fair to say they were pretty poor. I persevered, though, and in this article I'll be showing you how to get great performance photographs, whether you're shooting at your local pub or at a major music venue. As well as in-depth technical advice, I'll also share some tips on getting access to bigger gigs, and how to get started shooting for publications.



Focusing and

The AF systems of most DSLRs are good enough to achieve accurate focus even in poor light. Unless your camera is one of the very best professional models, however, its peripheral AF points are likely to be much less reliable when the light gets low than the central point. Instead, try focusing using the central AF point

and then recomposing the image, as I've done in the picture above. It's actually quicker than selecting another AF point, and will give you a better chance of success.

Also, don't trust your DSLR's 'continuous AF' mode. It may not be reliable enough to track a musician in low-intensity coloured light.

Experiment

There are no set rules for composition in any genre of photography, and performance is no different

Consider the stage If the lighting rig is particularly impressive, perhaps you could zoom out and get a wide view

Tell a different story If you're lucky enough to be in the 'photo pit' with the press pack, why not include the other photographers in your picture?

Consider usage If you're shooting for a publication, consider how the image might be used. Dont be afraid to leave black space - a designer can run text over it (see right)

Look in a different way If you're getting lots of pictures in one orientation, force yourself to turn the camera on its side

Get in close

Using a telephoto lens can isolate subject details very effectively. Why not get some tight crops of the singer's face, or even detail pictures of a guitarist's hands on the fretboard?



Step by step

Exposure for gigs

- Start by setting your camera's ISO sensitivity setting to the highest setting that you're comfortable using, proportional to the light level. With a typical mid-range DSLR this might be ISO 1600 for a poorly lit pub or club, and ISO 400 or 800 for an outdoor event, where there is more light
- Put your camera in manual mode, and select a shutter speed adequate to ensure sharp results of a non-static subject with your lens. With a standard 24-70mm lens on a full-frame or APS-C-format DSLR this might be a conservative 1/125sec, for example, but if you're using a 70-200mm lens use 1/250sec to be on the safe side
- Set your lens aperture 'wide open' to its maximum, and take a test shot. Now you know what the exposure looks like at your 'fallback' settings. I say 'fallback', because if you have the choice you don't want use a higher ISO sensitivity than you chose in step 1, or a significantly slower shutter speed than you selected in step 2, and of course you can't use an aperture larger than the maximum. Therefore, if your images are consistently underexposed at your 'fallback' settings, you have no choice but to increase the ISO or risk longer shutter speeds. Alternatively, you can use flash if that's permitted
- Assuming that your test shot isn't horribly underexposed, bracket the exposure widely using the aperture and shutter speed, checking the results on your camera's LCD screen until you get a feel for the intensity of the lighting. Remember that your lens will deliver better sharpness when stopped down a little
- exposures at a shutter speed well above the value that you established in step 2, reduce your camera's ISO setting and bring the shutter speed down accordingly. There's no point capturing a noisy image at 1/1000sec at ISO 3200 when you could get a cleaner, and equally sharp shot at 1/250sec at ISO 800





Colour

For maximum control, you should shoot in raw mode and adjust the colour using the white balance sliders in your raw-conversion software. If this is how you prefer to work, the white balance setting on your camera is irrelevant except when judging images on the camera's LCD screen. However, if you're shooting JPEGs, you will probably get best results with the camera set to AWB mode. The only exceptions to this general rule are outdoor events, where the 'daylight' WB setting might give more attractive colours, and under unfiltered tungsten lighting where the 'tungsten' WB preset may deliver a more neutral result. If you're shooting under red light, there isn't much you can do with a JPEG file except convert the shot to black & white, as I've done above, using the Channel Mixer in Photoshop, This technique is explored in AP's black & white issue of 7 March.

Most indoor venues, especially smaller pubs and clubs are very poorly lit. For this reason, high ISO settings are unavoidable unless you can get away with using flash (see 'Flash or no flash?' opposite). Think of the ISO sensitivity setting of your camera as a means to an end - the end being a high-enough shutter speed to keep the subject sharp. Obviously, an image shot at ISO 3200 will always be noisier than one taken at ISO 400, but if the ISO 400 shot is blurry that doesn't count for very much. For information about your carnera's noise-reduction options and in-depth noise-reduction techniques, see AP explains... noise and Getting the most out of high ISO in AP 22 and 29 August respectively.

Shoot raw

If you're shooting in raw mode, it is relatively easy to make extreme colour and exposure adjustments to your images post-capture. Having the ability to do this is invaluable, especially for performance photography where you're likely to be faced with lowintensity, mixed or coloured lighting.

Using the colour temperature sliders in Adobe's CameraRaw, I recovered a natural-looking skin tone in this image of jazz legend Charlie Haden

I've also been able to brighten the image significantly without introducing much noise. Had I been shooting in JPEG mode, I would have been stuck. The reason is that the millions of tonal values that make up a raw image can actually be directly edited, prior to being saved. A JPEG file, on the other hand, is already processed, and its tonal information is fixed, which restricts the amount of correction that can be applied post-capture.



Taking it further

If you want to move on from pubs and clubs to larger events, you'll need

If you want to move on from pubs and clubs to larger events, you'll need permission to get a camera into the venue. A photo pass gives you the right to get dose to the stage, but to get a pass you will have to obey the venue's, and the artist's rules. Usually, the rules are simply that your access is restricted to the first three songs, and you can't use flash.

The best way to get a pass is to check listings well ahead of time, and if you see an event you fancy shooting get in touch with the press office at the venue. They're likely to take you more seriously if you're shooting for a publication. They're likely to take you more seriously if you're shooting for a profile gigs, and Local press and listings websites often need pictures of high-profile gigs, and although you're unlikely to get paid, your portfolio of images will start to grow. It isn't all good fun, though, and if you intend to take your music photography further I would strongly advise that you visit www.freelanceuk.com for important (and free) advice about copyright, fees and public liability insurance important (and free) advice about copyright, fees and public liability insurance.

- 3 September 2009 58 www.an. subscribe 0845 676 7778

Essential kit

Most of the time in photography, the quality of the kit that you use is secondary to your skills as a photographer. However, performance photography is a specialised genre and having the right gear can greatly increase your chances of getting the shots that you want

Camera

Compact digital cameras aren't really suitable for performance photography. A good-quality bridge camera or mid-range DSLR is a better bet, but read AP's test. reports thoroughly, because reliable AF and image quality at high ISO settings are more important than pixel count

Standard zoom

In badly lit venues, you will probably be shooting at or near the maximum aperture of your lens, so if you can, invest in a high-quality 'fast' zoom such as the Sigma 24-70mm f/2.8 IF EX DG HSM. On an APS-C-format DSLR this covers a useful 38-110mm (approx) range

Telephoto

A telephoto lens is probably unnecessary if you're at the front of the stage, but if you're shooting from further away a focal span of around 80-200mm (or equivalent) will prove useful. Camera shake is much more of an issue at long focal lengths, though, so a fast maximum aperture is really important to keep your shutter speed high

Prime lens

If you're using an APS-C-format DSLR, a 50mm f/1.8 optic makes an inexpensive, high-quality 75mm (equivalent) lens that will be excellent for mid-length portraits. Even on a full-frame DSLR, 50mm is a surprisingly useful focal length, but a wide aperture 85mm or 105mm might be more practical, especially if you can't get right up to the front of the stage

Image stabilisation

Image stabilisation can save the day when shooting in low light, but it isn't always useful when shooting live music. Remember that image stabilisation systems are designed to minimise the effect of camera movement, not subject movement, so you will still need a fast shutter speed to capture a sharp image of an energetic performer

Fill-in flash

Slow-sync flash

Flash or no fi

'First three songs, no flash'. This is the golden rule of music photography. but it tends to be rigorously enforced only in larger venues. However, even if you are allowed to use flash, you should use it with care. These three techniques will help you get great flash shots.

Slow sync

To avoid that 'rabbit in the headlights' look, switch your flash (or camera) to its slow synchronisation mode, if it has one. This combines a long exposure with a burst of flash, which will lead to more colourful, atmospheric results. Avoid exposures longer than a couple of seconds, though, because the amount of blur is likely to obscure the crisp detail provided by the

Bounce flash

In smaller venues with low ceilings, 'bouncing' the flash by angling the flash head towards a facing wall or ceiling will give much better results than direct flash. Bounced flash gives a softer, more diffuse light, which prevents some of the problems of direct flash, like redeye and harsh shadows. Be aware, though, that if the walls or ceiling are painted a strong colour, the bounced light will pick up this tone

Turn it down!

You shouldn't need to rely on flash to produce the sole source of illumination. To get a well-balanced 'fill-in flash' picture, set your camera to manual mode, and find the shutter/ aperture settings that give a good exposure for the background. Then, using your flash's manual output settings (or flash exposure compensation), set the lowest output intensity you can and work upwards to get the right balance

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Bounce flash

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NIKON 55mm fl3.5 NIKKOR P MICRO + M2 TUBE	MINT IN KEEPER \$169.00
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OLYMPUS CM4T: CHAMPAGNE	EXC+++ £495.00
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NGMA 10-20mm CAF/NAF/SONY £389 SIGMA 17-35mm 20-40mm06 £375 SIGMA 70-200 f2.806, CAF £595 SIGMA 70-200 f2.80 CAF £1975	KÖNICA HEXAR RF-50mm	SUPER ANGULONIZA 58/65/76/90 SASK TAMRON 300mm f2 8 MF S395-8875 TOKINA 80-400mm, DAF/NAF \$495 WALKER 1174N 5x4 superb \$995	EOS 1DS MK111/UNUSED? £1750-£4375 EOS 1D MK111/UNUSED? £1795-£2595 EOS 1DS MK11,UNUSED £1775-£2375 EOS 1DS MKH £1775-£2375	350mm 14 FE/unused? £2475-£3695 HASSEL 350mm 15.6CF from£675 500mm Tele-Apc_Tessar from£1695 50mm 12.8 FE. asnew £1195 ZEISS 23MUTAR/ASNEW £575-£995	35mm G/N	NIKON F+Prism, Chrome, asnew £495 NIKON PHOT TN, bl = 50 asnew £NEG NIKON F2.BL Very Clean £375
IGMA 105 MICRO CAF/MAF/SDNY 1375 Most Nikon/Canon Lenses & ACCS elow Kenko Pro-300 1.4/2x Caf/Maf £179	LEICA MB BUCHFINEW? £1875-£2475 LEICA UWIR FILTERS NEW? £ASK LEICA SUMMARIT-M.35.50.75 £ASK	WALKEY STIAN 324 SUBERTO 2.51445-E1995 WIDELIX 150 PANORAMAT 120. C1445-E1995 WESTON EUROMASTER-11 NEWCELLS C159 YASHICA DETAIL-11 100mm MICRO £475 TEISE BOTTAL-12 F. E. M. 67MAC	EOS 1DS/BOXED £895-£1275 EOS 1D M<11/rv/boxed £825-£1495 EOS 5D £799-£1075	60-120mm FE, NEW £1995 60mmCFI/boxed/asnew £745-£1195 60mm CB, /asnew £625-£895	80mm f1.9/110mm C/N	NIKON F2AS+MD3 Nige £795 NIKON MD4 [F3] unused £195 NIKON TC 14E AFI £245 NIKON-SW 65mm 14 CDPAL £795
PROFESSIONAL DIGITAL MEDIUM ORMAT NEW. IASSEL H3D-11 39MP,(SPECIAL)ENEG	LEICA 1116 BODY . \$599-£1176 LEICA 5cm 9cm SUMMICRON SCREWCASK LEICA 5CREW 5cm115, ASNEW . \$496 LEICA 5cm-SUMMARIT UV/HOOD\$458	ZEISS 40mm PO ROLLEI SL6008	EOS IV/HS body/UNUSED £445 - £795 EDS 1NRS 107ps Serviced £595 EOS 1/N/HS bodies £145 - £375 EOS 3/BOXED/ASNEW £195-£495	H2 COMPLETE NEW UK. 25695 205FCC complete UNUSED 24995 5005WC/M Supervide 2995-11895 2000FCW-80mm-F+A12 from 2795	150mm 12 8 A	NIKON 135mm 15 6 COPAL
IASSEL 39MP BACK, ÁNY FIT	LEICA 21mm 12.8M/ASPH £895-£1795 LEICA 28mm 12.APO 6BIT £1996 LEICA 35mm 14.MVEW £775-£1595 LEICA 35mm 11.4/ASPH £895-£2145	ZEISS 300mm f4 CONTAX AE £399 £525 ZEISS 21mm+FINDER-CONTAREX £695 ZEISS 35mm f2 BLACK-CONTAREX £995 ZEISS-HASSEL 300mmf2 B S/ACHR £P0A	EOS 5.50D hodies	500/553ELX Bodies \$375-8995 553ELD Digital bodylasnew £1275-£1995 503CW campiete/ASNEW £1225-£2695 503CX/CXI+80CF+A12 £895-£1375	75-150mm/106-210mm c/nfrom£225 120 backs, Potaroid backs from £65 AE Prism/Right Angle finderfrom£15 Screens. pro shades, etc., etc£ask	NIKON 450mm f9 m COPAL £995 NIKON EN-EL7 battery, new £39 NIKON MB-18-F75, new £69
IGITAN 60,80,90,100mm-ELECTRONIC HUTTER. .EAF AFYS,48x36 MEDM FORMT JIGTL+80mmAFD	LEICA 50mm 11.4/ASPH £685-£1495 LEICA 50mm 12M/UNUSED £495-£1075 LEICA 50mm 11 NOCTILUX 15(82nd £NEG LEICA 50mm 11 6-bit,UNUSED £POA	ZONE-V1 SPOTMETER (NOT LED) 2375 ZUIKO 350mm 12.8(OM)BL CASED £NEG USEO DIGITAL SLR CAMERAS AND LENSES	EOS 500M/1000M/n	500C/CM.complete Various £445-£995 500C, 500GM Badies £95-£225 500EL/M badies £145-£275 28mm Macro-Componen £Neg	MAMIYAFLEX TWIN LENS - PLEASE PHONE/FAX/EMAIL	NIKON MB-16.F80, new
.EAF/ROLLEI6008 40/90/180mmENEG SOTERICA/EXOTICA	LEICA M1 M2R really nice Snec LEICA M2 M3 M4-2/P SAS LEICA CL/ANNIV body \$225-£798 LEICA M4 CHR/BOXED/ASNEW SNEG	CANON 1DS MK111	24mm (2.8/asnew	30mm Distagon/CF/UNUSED? £1675-£3795 40mm Distagon/CF/CF/FLE £695-£1925 50mm £28 Oistagon-FFE £525-£1935 50mm Distagon G/T/F/FI £325-£1595	MINOCTA/SONY ALPHA-LARGE STOCKS.PHONE/FAX/EMAIL MIKON AF	NIKON EN-EL2 Clpx 35-4500
APCAM MOTOR HASSEL500, BXD 1695 ALPA 11 SI+SDmm 11.9 22275 ALPA 62.9d. 10d. 11 body SNEG ALPA 1ENSES 24-500mm £ASK	LEIGA MR4 CASED ASNEW £296 LEIGA M4 CASE BOXED UNUSED £326 LEIGA M5 3L BOXED UNUSED £1496 LEIGA M6 CASE BXD UNUSED £346	CANON EOS 1DS/asnew £995-£1275 CANON EOS 1D £375-£545 CANON EOS 5D £795-£1075 CANON EOS 10D/060 £145-£195	28mm (3.5 Nikkor,PC. £995 50mm f1.4 Nikkor,PC. £195-£290 50mm f1.8 Mk (1 £55 - £79 85mm f1.8 USM	60mm Distagon CT/CF/CFI . £495-£1145 60mm Distagon f5.6 . £ask 80mm f2.8 FC/CT/CF-E . £225-£776 100mm Planar T . £395-£796	F6 BODY/unused?	OLYMPUS 35mm 12
APO-SYMMAR 480mm(10x8-12x16) NEG ARC HASSELBLAD 35/75mm LENS £ASK ARC HASSEBIAD-45mm from£2675 ARCA 10x8 5x7 5x4 Outlits £ASK	LEIĞA MĞ PLATINUM-5011 4 boxed £4996 LEIĞA MĞ 17TANIUM-UNUSED £1475-£1696 LEIĞA MĞ/TL ÇHR, YEL-ÜNUSED £1396 LEIĞA M7/Boxed/UNUSED? £1375-£1996	CANON 30D BODY/ASNEW £345-£425 CANON 40D/BDV/NUSED £475-£575 CANON 20D + 18-55 £295-£395 CANON 300-40(D+18-55 £195-£375	85mm ft 2L/L11	100mm Planar CF/CFI	F90VF90V/asnew/unused?	OLYMPUS 90mm 12 MACRO
ESSA R2/0LIVE/NEW £289-£495 BESSA-IR LENSES(12-90mm)NEW £ASK BESSA-L/NEW 119-£159 BESSA-T/NEW £199-£275	LEICA BR/RB body 5425-6875 LEICA PRADO-66 +300mm F2.8 £NEG LEICA PROJECTOR LENSES NEW £ASK LEICA REPROVIT 11a Outfit £neg	CANON D2000 Classic DSLR £ask BG ED3-D30.D60.100 £69 £89 FUJI \$1\\$2\\$3PR0 £169-£399 KODAK P20 FLASH.NEW £169-£399	300mm 14 Sigma APO-HSM £475 300mm 14 L/IS/asnew £545-£1045 400mm 12 8L Mk1/11/IS from £2875 400mm 15 6 APO-SIGMA HSM £525	135mm Makro-PlanarCF. £ask 150mm F2 8 F/FE/NEW? £425-£1295 150mm F4 Sonnar CF/CFi £445-£1195 150mm Sonnar £/T £295-£675	F50/55/60/65/70/75 tromE49 F60/1/501/F401/5/x from E49 14mm/18mm/12.8 AFD £795-£995 20mm/12.8AF/D £245 - £425	OLYMPUS XA, SERVICED £125-£175 OLYMPUS XA4+A1L Flash £225 OLYMPUS PEN-FT, black £395 OLYMPUS T45 FLASH outfil £295
SERTRAM-BEWI ZOOM SPOTMETER . \$275 BRONICA RF 645-65mm. JNUSED? £905 BRONICA 45+FINDER-RF NEW? £445 CAMBO 10xB+5x7+5x4 DUTFITS £ASK	MAMIYA RZ67-11+110.BXD.UNUSED £985 MAMIYA 150mm 12.6,645 £475 MAMIYA 7/7-11.Bgdy £399-£995	Kadak DCS Pro(C,N)/new? £695-£1695 Kadak DCS Pro14N/512 £545-£745 Kadak DCS 420,520,750 £oflers LEIGA DIGILUX-520,750 £2525	500mm f7 2 SIGMA COMPACT £395 500mm f4.5L/14-L IS £1695-£4595 600mm f4L/IS £4295-£595 1000mm f8 Sigma.trunk £3795 10-22mm EFS/NEW £499-£695	180mm Sonnar CF/CFE 9.725-£1375 250mm C/CT/CF/CFI 9.375-£1395 250mm F4 F/FE/NEW 9.775-£1575 350mm 14 FE/NEW? £2475-£3995	24mm f2.8 AF/D £175 - £295 28mm f2.8 AF/D £105 - £105 - £195 105mm f2.8 Micro-AFD £345 - £475 85mm f1.8 AF/AFD £145 - £295 180mm f2.8 AF/D £245 - £495	OLYMPUS FL50 FLASHGUN £195 OLYMPUS TCON-17+ADPT. £125 OLYMPUS TCON 14B Pro Verter £23k
.ANON 1DS MK111/JUNUSED 12/39/14/2/5 (ANON 1DS MK111/JUNUSED 12/1999-22/59 (ANON 1DS MK11 ASNEW JUNUSED*22/796 (ANON 1DS MK11 ASNEW JUNUSED*22/796	MAMIYA 7 LENSES-43mm-210mm . £ASK MAMIYAFLEX 55mm/105DS/190S . ea£275 MAMIYA 6.6x6cm Folding (MIOJ) . £NE6 MINOLTA FLASHMETER 111 . £296	Minotta RD175(Dynax Mount) Coffers SAMSUNG GX20,14 6mp, NEW C549 SONY A 100/36/7/200 bodies £189-£475 SONY VGC 70-A700 GRIP £145-£175	16 – 35mm 12.8L/asnew £725-£995 17 – 40mm 14L/asnew £495-£575 20 - 35mm USM from £185	500mm 18 Apo-Tessar £ask 140 - 250mm Variagon from £795 Extender 1.4E/2XE from £475 PM45/PME45/ASI/EW £375-£1295	200mm 13.5 IFED-F3-AF £Neg 300mm 12.6 AF/D £895 - £1995 300mm 12.6 AF Tamron LD-IF £995	OLYMPUS Li-30B battery, new E28 PANORAMA 35mm CAMERAS £ASk PENTACON 6TL + 80mm £175 PENTACON 6 fil Lerses £ASk
ANON EOS 1DS/asnew	MINOLTA SPOTMETER-F £296 MINOLTA/SONY 15f2.8SIGMA FISH £475 MINOLTA/SONY 17-35 12.8-4 NEW £596 MINOLTA/SONY 28-70f2.8 SIGMA £225	\$60NY 75-300mm/unused	24 – 70mm 12.8L \$2695-1925 24 – 85mm USM \$165-\$245 24-135mm TAMRON SP \$275	PM5/PME5/JIMISED? C245-C475 PME5/BXDAVNUSED? C275-C995 Magnifier PM/E 90.51 NEW C.149 PM90/PME90/B0XED/UNUSED? C225-C796	300mm 14/AFS/3snew £495-£845 400mm 12.8 AFI/IS £2495-£3995 500mm 14P(notAF)/asnew £1750-2495 17 - 35mm AFS £825-£1995 20 - 35mm f2.8AFD £425-£695	PENTAX Z1/Z1P
ANON EGS 50D BXD UNUSED	MINDLTA/SDNY 70-20012.851GMA £575 MINDLTA 70-21014.CASED ASNEW £296 MINDLTA/SDNY 170-500 SIGMA DG £575 MINDLTA/SDNY 35-105f2.8 TMRN £475	MIKUN 02H. £595-£996 NIKON 02X/D2XS £796-£1275 NIKON 03 0700 0300/UNUSED? £ASK NIKON 080 BODY £345-£425	28 - 70mm 12 BL E475 - £696 28 - 80mm 12.8 -4 £545 28 - 105mm/MK11 £129 - £195 28 - 135mm IS/NEW £245 - £385	NC2 Prism/Early Meterprism	20 – 35mm f2 BD Tokina ATX	PENTAX SUPER-A MOTORRIVE
ZANON 24mm. 45mm Tih&Shift £895 CANON EOS N/HS/ASNEW £375 £895 ZANON T90,BOXEO UNUSED £495 CANON F1n,ASNEW,UNUSED £1125	MINOLTA/SONY 50mm MACRO, asnew £275 MINOLTA/SONY 1.4x,2xAPO£225.£375 MINOLTA DYNAX 7.9/NEW?£145.£575 MINOLTA VC9 GRIPASNEW£145.	NIKON D200/ASNEW 9475-2599 OLYMPUS E500+14-45 9296 OLYMPUS HLD-2 GRIP+BTRY 9225 OLYMPUS 14-54mm 12 8-4 9325	28-3001-USM/ASNEW £1495-£1995 35 - 105-35-135 USM £85-£165 35-350mm L £845-£1345 70/75-300mm IS/NEW £295-£415	12-on/Pola-80 Backs £69-£99 70mm Magazines from £105 Pola100,Pola+PolaCombi £89-£135 H1 Polaroid Back £245-£345	28 - 70mm AF/D £125 - £215 28 - 70mm £2.8AFS £775 - £1195 28 - 85mm AF/asnew £145 - £245 35 - 70mm £2.8 AF/D £295 - £445	PENTAX Sigma 14mm f2.6 AF
2ANON FOSS, BOXED UNUSED £396 CANON FD 17/20mm.asnew £375/£496 CANON FD 24mm 11.4L £645-£396 CANON FD 100mm MACRO+TUBE £299	MINOLTA 1200AF MACROFLASH. £195 MINOLTA 4000Hash=61000php £145 MINOX TOURING BOXED ASNEW £495 MINOX MDC BOXED ASNEW £495	LEIGA 14-50mm 12-8-4-ASNEW	50-500mm SIGMA-DG NEW £845 100-400mm LIS/agnew £895-£1175 70-200mm 12.85iGMA-DG £545 120-300mm 12.8 Sigma DG £1975	Tubes 8mm to 56E £49-£139 Bellows, Semi/Auto £195-£445 Pro-Lenshades, various £85x Winder-FWinder-CW £195-2395	35 - 135 AF	PENTAX SMC-A 28-135mm \$295 PENTAX 67 fit 45mm to 300mm \$286 PENTAX 67 fit 45mm to 300mm \$288 PENTAX 80 \$295
CANON FD 200 MACRO-RngHash	NIKKOR 65mm f4 COPAL 17.45 NIKON MBD-10 (D3001UNUSED 196 NIKON F6 body/UNUSED 1995-21.545 NIKON S3 2000 KIT-UNUSED 10fters	—43mm-82m EASK	170-500mm SIGMA, as new £595 Extender 2x, 1, 4x/11 £175-£225 SPEEDLITE 380-580EX £115-£295 PB-F2 Booster house 4/2 £145-£100	Gable release-Winder CW £40 Filter 93 POLA/CR NEW £ask Filter series 60 CB1.5 £ask Polarising Filter S60 New £185	S8 20, 24, 25, 26, 28, 800X £ask Metz 34-54AF DIGITAL Flash £ask MF15/19/21/22/25/26/28 £69-£245 Nikon Rionflashes £ask	PHOTON B. 600M rednead kit £395 PHOTON B. KINNO DIVA light £ask POLAROIO ID SYSTEM £orlers POLAROID 16x8 Processor £ASK
ANON YT/Y1T-50mm(L39) ENEG CANON SOmm 11.2 L39 £395-£596 ANON EOS 85mm f1.2 L/11 . £1225-£1575 CANON EOS 100mm MACRO £265-£375	NIKON S3 OLYMPIC+50/1 4	Carnival 2020 Hassel-V sys	Command Back E1/6PE1 e8£125 Macrolite ML37 asnew £95-£165 Polls-filler 40/12 8/60074 £225 ACCESSORIES GALORE £PLEASE ASK	Potarising Fitter S70 NEW £225 Softar I,II,III S80 new £asix Softar 1 series 70.NEW £175 IR release unit 5556L0.NEW £285	Nikon Ringflashes £ask MF-24 250-Exp. Action Finder-F4 Neg MC30 MC20 Remotes/New £39-E79 Nikon filters, several £ask	REID 3+5cm TTH, SUPERB. £1795 RICOH GR1/15/1v £225-£345 RETINA V1a £69-£115
CANON EOS 14mm f2.8ff1£1185-£1695 CANON EOS 15mm FISHEYE£245-£495 CANON 300mm f2.8LIS/asnew£2575-£3195 CANON 300mm f2.8LI/asnew .£1425-£2575	NIKONOS V+35mm.UNUSED? £775 NIKONOS TV4+35mm £295-£495 NIKON PC-SHIFT 28mm.35mm £asl NIKON 14mm/18mm f2 8AFD £745-£985	Hassel \$55ELD body. £1495-£1995 Kodak DCS-Contax/Mamiya £1795-£2195 Kodak DCS Pro+ Hassel V £2295 LEAF ARI/5+80APD £8950	CANON MF(CANON FO) CANON FIN asnew, UNUSED £1125 CANON FIN WL Finder Unused £195	Step up ring 60-70 Eask Rashguns' Brackets £129 WELL-USED BODES LENSES £TO CLEAR D-Flach-dfl Jaspeu £275-6425	NIKON MP HUGE STOCKS-PLEASE PHONE/FAX/EMAIL OLYMPUS 35nm, HUGE STOCKS PHONE/FAX/EMAIL	RETINA REFLEX 4
ZANON 300mm f4L/IS/asnewE599-£1096 CANON 400mm f2.8L/11	NIKON 8mm 12.8AIS CASED RARITY £2995 NIKON 15 13.5AIS/asnew £675-£1295 NIKON 16mm 12.8D Fish £395-£475 NIKON 16mm 12.8AIS,asnew £675	LEAF 22 MP.HASSEL H or V Sneg LEAF APTUS 65/75 (SPECIAL) Sneg Leaf Cantare-Hassel V Sneg Mamiya 645AFD comp/new £10/5-£15/5	CANON Speedfinder-Old F1 £275 CANON F16(old)-Motor+250Mag £995 F1M/AE,various £225-£675 F1/n (original) various £145-£445	LEICA M KONICA HEXAR-RE KIT \$295-£1495	PHONE/FAX/EMAIL PENTAX 35mm,645,6x7 HUGE STOCKS PHONE/EMAIL	ROLLE! 6000 HIGH-D SCREN£145 ROLLE! 6001/3 comp£595/£995 ROLLE! 6006 BODY USER£325
ANON 11-17mm TAMRON £375 £ANON 16-35 12 8L/11 £745 £996 £ANON EO\$ 17-40L/asnew £475 £575 £ANON EO\$ 20-36 f2 8L £475 £575	NIKON 18mm f3.5 AIS \$495-E895 NIKON 18mm f4 Al.rane \$745 NIKON GN 45mm 12.8.asnew \$2ash NIKON 60mm f2.8D Migro \$175-\$296	Mamiya RZ Pro HD. new	F1,LAKE PLACID used £495 F1n+Motordrive £695 BOCSTER FINDER,boxed,asnew £325 CANON PELLIX+50mmf1.4rl £299	FÖCOMAT 11c (Last)=ILFD 500HD £Neg LEICA M8.BVChr/BXD UNUSED £ASK LEICA M1 50DIES £695-£995 Leica M2.Black Pairil unused. £neg	PROJECTORS NUGE STOCKS PLEASE PHONE Rolleiflex - 6x6,35mm Huge Stocks	ROLLE! 6008:
AMON EFS 10-22min/asnew £475-£575 CAMON 24-7012-8L/asnew £745-£945 CANON 24-105mm L/NEW £675-£895 CANON 24-7012-8L/asnew £575-£775	NIKON 85mm f1.4 AIS £495-£875 NIKON 105mm f1.8 AIS £475-£745 NIKON 135mm f2 AIS £499-£895	PHASE ONE P25-HASSEL-V.22MP	Ganon EFrare C225 190, various C125-C225 A1 various C75-£185	LEIGA M3 BLACKPAINT.Orig Energ LEIGA M3 Exquisitely Painted Black Cask Leica M3 late dw.glass p/p Eask LEIGA M3 No.700xxx/1stbatich) Energ	PHONE/EMAIL BRITISH/GERMAN CLASSICS, FOLDERS, ASK	ROLLEF P11 6x6cm PROJECTOR
	NIKON 120 MEDICAL, NEW? £1496	The second second	AE1/Programme, various	LEICA M3 No.700xxx(1stbatch) Eneg	US	
CANON 28-300L/ASNEW £1495-£1996 CANON 35-350mm-L/asnew £795-£1345 CANON 70-200 f2-8L/IS £845-£1475 CANON 70-200 f4L/IS £375-£849	NIKON 200mm F2 ED AIS	LCD & VIDEO PROJECTORS VARIOUS BY SOMY, NEC, KODAK, SHARP PARASONIC ETC. £Low SONY VPLL-FM21 f2 PROJ LENS	AE1/Programme, various E59-£159 150/17/0/180 various £45-£139 FTB/h.various £49-£175 15mm f2 8 lisheye £49- 17mm f4.20mm/2.8/unused £245-£425	LEICA M4 800Y \$595-£1195 LEICA M4-50th Anny,Black,ASNEW Ener LEICA M5 BODY \$595-£1295 Leica M6 Platin+50t1 4 unuseri? \$4950	US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL SPECIALS	ROLLEI filters, ROLLEINAR 1-3
AMON 35-350mm-Lasnew	NIKON 200mm F2 ED AIS£1296-£1975	LCD & VIDEO PROJECTORS VARIOUS BY SOMMEC, KIDAK, SHARP PANASDINIC, ETD SOMY VPLL-M/21 12 PROJLENS LESS DIGITAL CAMERAS CANON POWERSHOT 510 SUPERB CANON POWERSHOT 510 SUPERB CASON POWERSHOT S10 SUPERB CASON POWERSHOT S10	FTB/n.várious £49-£175 15mm f2.8 fisheve £499	LEICA M4 BOLV	US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL SPECIALS ALPA 65. 91, 101 bodies ALPA 191. 1151 bodies ALPA 194. 1151 bodies ALPA 195. 115	ROLLEI filters, ROLLEIMAR 1-3 Eask ROLLEI Bod proj lens 110-160mm 3345 SKONIC 1776 SPOT METER 3446 SIG MA 12mm Fisheye T mount \$545 SIG MA, 300mm 14 APO. CAF \$425 SIG MA Apo 400mm 15,6 CAF \$295 SIG MA Apo 400mm MF-0M. MD. NIK 3348
AMON 35-580mm-L9snew E795-E1945 AMON 70-200 [28 L/JS B 455-E1475 AMON 10-200 [44 L/IS S 2375-E849 AMON E0S 100-300 f.5 E 2475 AMON E0S 100-300 f.5 E 285-E175 AMON E0S 100-300 f.5 E 285-E175 AMON E0S 100-300 f.5 E 275-E300 AMON E0S 100-300 f.5 E 275-E300 AMON E0S 100-300 f.5 E 25-E305	NIKINU 20dmur P2 ED AIS	LCD & VIDEO PROJECTORS VARIOUS BY SOMM MEC KODOAK SHARP PANAS SOMM STROJ LENS (2257 SOMY YPLL-FARZ) 12 PROJ LENS (2257 FIXEO LESS DIGITAL CAMERAS CATION POWERSHOT G10 SUPPERS (2357 CARON POWERSHOT PRO-1 2345 CARON POWERSHOT PRO-2 2557 CARON POWERSHOT PRO-2 257 CARON POWERSH	FIBM xyrinus	EICIA M BODY EICIA	US STUDIO LIBHTING/PRO FLASH PHONE/EMAIL SPECIALS AL PA RE, St. 101 hodies	ROLLEF inters ROLLEFIARA 1-3 . East ROLLEFIAR DE JIEST 101-160m. 2345 SEKONUC 1,778 SPOT METER . 2445 SIGMA 12mm Fisheye T mount . 2545 SIGMA 30mm 14 APO CAF . 2425 SIGMA ADOMIN 15 B. CAF . 2595 SIGMA ADOMIN 15 B. CAF . 2595 SIGMA 60mm M-COM MID INK. 3345 SIGMA 600mm M-COM MID INK. 3345 SIGMA 600mm M-COM MID INK. 3345 SIGMA 800mm M-COM MID INK. 2545 SIGMA 180mm M-COM M-COM DESIGMA POLYMER 15 SIGMA POLYMER 15 SI
AMON 35-580mm-Usanew E795-E1345 AMON 70-200 F2 BU/S B45-E1475 AMON 70-200 F4 L/IS AMON 625 10-300 f5 B: 2475 AMON 625 10-300 f5 B: 2475 AMON 625 10-300 f5 B: 2475 AMON 625 100-300 f5 B: 2475 AMON 625 100-300 f5 B: 2475 AMON 625 100-300 f5 B: 2475 AMON 645 100-300 f5 B: 795 AMON 645 100-300	MIKDU 250mm P2 ED AIS	LOD & VIDEO PROJECTORS VARIOUS BY SOM MEX. DODAK STREAM PARAMISE THOU LEMS. 12275 FIXED LESS DIRTH CAMERAS CARRON POLICIPATION CONTINUED TO STREAM PROJECTION CONTINUED TO STRAAM PROJECTI	F18h. various 494 517 5 18h 52h 52h 52h 52h 52h 52h 52h 52h 52h 52	EICH MI BODY \$589-F1195 EICH MI BOCK SNEW Dieg EICH MI-5011 Amusel SNEW Dieg EICH MI 5007 Limused \$1.00	STUDIO LIGHTING PRO FLASH PHONE/EMAIL SPECIALS PECIALS ALP A C, PM. 100 hodies	ROLLEI Miers ROLLEIMAR 1-3
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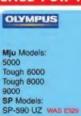
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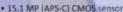
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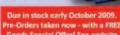


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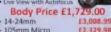
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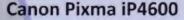
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These reduce the amount of light pass through the lens, reducing shutter spe without affecting colour contrast or balan

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Sahara 115F

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Arrange your equipment in the backman man compartment of the pack taking full advantage of the medular dividers to cusion fit the bag to your exact equipment. The large top compartment will hold personal gear or additional gear, and the internal pockets and MP3 player pouch will allow you to organize your personal effects as efficiently as your photographic gear. You external pockets allow quick appended access to accessories without opening the main compartments. The included rain cover foliate mailly every fine an integrating opening the new forms of the pockets do you have sent to the handle, or bucked away for allongs in one of the pockets.



Kata 3-N-1 10

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Kata 3-N-1 30

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Kata DPS Digital Nucreacu.

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted tenses, 3-4 single lenses, a Pash, as well as your personal items. The rucksack can be converted from a camera bag into a dispendent when the shocking by removing the padded bottom camera insert. When used as a comera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system exparates, organises and protects your lenses, flashes and other accessories. There is an included rain over which folds neally away, and an engonomic chest belt and balancing wind strap for maximum comfort while transporting your geer.

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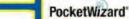


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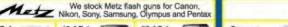
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AltaPRO 264A Tripod

minium 4-section legs, magne nopy, Multi-Angle-Central-Cou

AltaPlus 264A Tripod

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leight 2,10kg oad: 7.0kg olded: 53cm eight 159cm

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€99.95

eight: 1.64kg



SBH30 Ball Head

Lightweight magnesium alloy single adjuster knob. 2 spirit

Weight: 0.22kg I Load: 5.0kg

MONOPODS

AP284 Monopood

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VANGUARD TRIPODS

AltaPro 263A Tripod Aluminium 3-section legs, magnes canopy, Multi-Angle-Central-Colu



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AltaPlus 233A

AltaPius 235A Veight: 1.17kg Load: 3.0kg Folded: 40cm Height: 122cm

AltaPlus 224C

AltaPlus 254C

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way fluid head, magnesi spirit level, quick releas Weight: 0.34kg Load: 3.0kg

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Trek-Tech

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience – the need for a sturyl, lightweight, multi-purpose device with functionality of both a tripod and trekking potentialing staff.

Interest of a birdy, state of the tripod and tracking polahiking staff. The result is the TrekPod, a lightweight, height-adjustable waising/hising staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount, the track release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release piate, called a MagAdapter, that screws into the bottom of your camera. A safety city that stores below the ball head and securely locks your device to the MagMount ball head is each MagMount ball head is supplied with two MagAdapter quick release plates.



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o of the range TrekPod. Utilizing Cart lighting in at just 480g, yet retaining to les the larger MagMount PRO ball h The TrekPod XL is the top lightest TrekPod ever, we the TrekPod GO. It includ MagMount STAR

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MagAdapter

MagMount PRO





MagAdapter STAR

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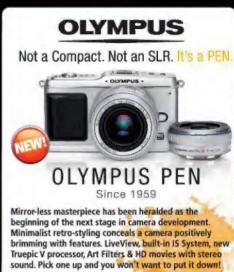














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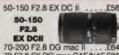
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135N back 239			LC-5 set £249	HASSELBLA
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Polaroid Back 199 No. 200 Sh. 5 etc) 15 503CW chr 190 No. 200 No. 20		120J back (645) £69	VG-10 Grip EOS 5 .£25	H1 100 Mag Po
To-80N3		Polamid Back £79	60 T3 Remote (Fits	
To-80N3		Speed grip£59	Polaroid back for 1N£69	
Hood 105-150 S		Macro auto bellows £199	Command back E .£39	503CW blk or
Solicid Soli		Hood 50 F3.5 PS£35 Hood 105-150 S£20	GR-20 grip £20	+ A12 box
Solicid Soli		Hood 65-80mm £20	CANON FD	503CX + 80 C
Solicid Soli		BRONICA GS1 6x7	winder FN	+ A12 chrome 503CX body
Pros hade		65 F4 PG£199	Action finder F1N £149	503CW blk bo
CANON AF COS 1V HS mint £899 EOS 1V body £499-699 EOS 1N HS body £199 EOS 3 body £299 EOS 3 body £199 EOS 1N HS body £199 EOS 5 body nice £99 EOS 5 body scruffy £9 EOS 60 50 body body £9 EOS 60 50 body £9 EOS 5 body scruffy £9 EOS 60 50 body £9 EOS 60		250 F5.6 PG £279	190 body £169	501CM + 80 -
EOS IV body £499-699 EOS 1N RS body £199 EOS 1N RS body £199 EOS 1N HS body £199 EOS 10 b		Pro shade£69	T70 body£49	500CM chr +
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10-22 F3.5/4.5 EFS £499 17-40 F4 L box £295 17-45 F4/5.6 IS £249 18-55 F3.5/5.6 IS £219 18-55 F3.5/5.6 IS £219 18-55 F3.5/5.6 IS £219 18-55 F3.5/5.6 IS £219 20-35 F3.5/4.5 U £199 22-55 F4/5.6 IU £279 22-55 F4/5.6 U £79 24-70 F2.8 L U box £299 28-80 F3.5/5.6 II £79 28-18 U £299 28-80 F3.5/5.6 II £79 28-18 F3.5/5.6 III £79 28-18 F3.5/5.6 III £79 28-18 F3.5/5.6 III £79 20-30 F4.5/5.6 III £19 55-20 F4/5.5/6 III £1		EOS 1V hody mint £799	EF body£99	PME90
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17-40 F4 L box . 2529 50 F1.4 . 269 50 F4 FLE . 17-85 F4/5.6 IS . 229 50 F1.8 . 220 50 F2 . 220 50 F2.8 F2 M		EOS 650 body box .£29		A24 chr/blk la
18-55 F3.5/4.5 U 279			35-105 F3.5 (72mm)£59	
18-55 F3.5/4.5 U 279		17-85 F4/5.6 IS . £249	50 F1.8 £20 50 F2 £20	50 F2.8 FE M-
SOF 28 PUFFS LEPS LEPS Company Control of the price of th		18-55 F3.5/5.6 IS .£119	50 F3.5 macro £99	150 F4 CFI
SOF 28 PUFFS LEPS LEPS Company Control of the price of th		20-35 F3.5/4.5 U .£199	70-210 F4£39	150 F4 Blk T*
SOF 28 PUFFS LEPS LEPS Company Control of the price of th		22-55 F4/5.6 U£79	75-200 F4.5 £29	160 F4.8 CB
SOF 28 PUFFS LEPS LEPS Company Control of the price of th		24-105 F4 IS U £749	100 F2.8£169	250 F5.6 CF
SOF 28 PUFFS LEPS LEPS Company Control of the price of th		28 F1.8 U£299	100 F4 mac £199	250 F5.6 T*
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SOF 28 PUFFS LEPS LEPS Company Control of the price of th		28-135 F3.5/5.6 U ISE279	200 F2.8 £199	HOODS/ACC
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70-200 F4.5/5.6 IS £349 75-300 F4.5/5.6 IS £269 75-300 F4.5/5.6 IS £269 100 F2. U box £229 100 12.8 U mac £349 100 F2. U box £229 100 400 F4.5/5.6 IS £299 135 F2. E U M £749 135 F2. 8 S F M £229 200 F2. L IS U M- £3399 200 F2. L IS U M- £3399 200 F2. B S U L £299 200 F2. B S U L £299 200 F2. B S U L £299 300 F2. B IS U L £349 400 F2. B L SCUTIFY£2499 400 F4. L slight 400 F2. B L SCUTIFY£2499 400 F4. L slight 400 F2. B L SCUTIFY£2499 400 F4. L slight 400 F2. B L SCUTIFY£2499 400 F4. L slight 400 F2. B L SCUTIFY£2499 400 F4. L slight 400 F2. B L SCUTIFY£2499 400 F4. L slight 400 F2. B L SCUTIFY£2499 400 F4. L slight 400 F2. B L SCUTIFY£2499 400 F4. L slight 400 F2. B L SCUTIFY£2499 400 F4. L slight 400 F4. L slight 400 F4. S. £365 F2. £399 400 F4. L slight 400 F4. S. £365 F2. £399 400 F4. L slight 4		22-520 L4/2 0 12 EL27 10A	2x extender A £129	
100-400 F4.5/5.6 IS L 2999 135 F2.5		70-300 F4/5 R IS 5340	BL LENSES	LEICA SLR
100-400 F4.5/5.6 IS L 2999 135 F2.5		70-200 F2.8 L £849	24 F2.8.£49 28 F3.5£29	R7 body blk .
100-400 F4.5/5.6 IS L 2999 135 F2.5		75-300 F4.5/5.6 III .£119	35 F2£89	16 F2.8 3 can
100-400 F4.5/5.6 IS L 2999 135 F2.5		100 F2 U box £299	35-70 F2.8/3.5 £129	60 F2.8 macro
135 F2.8 SF M-		100-400 F4.5/5.6 IS L £999		Apple finder
200 F2.8 IS U L		135 F2 L U M£749	FL 300 F2.8 £POA	LEICA M/CO
Color Colo		200 F2 LIS LIM- C3399	Accessories Angle finder B 969	50 F2.8 blk M
Color Colo		200 F2.8 box£469		LIGHTMETE
Color Colo		300 F2.8 IS U L . £2999	Macro bellows + slide	
Color Colo		400 F2.8 IS L U .£5499	Vivitar Macro Conv .£29	
damage see web £2899 FLASH GUNS 1.4x extend MKII £249 155A £19 166A £19 227 Extend MKII £239 277T £39 £299T £69 50 F36 EX DEC £239 277T £39 £299T £69 50 F36 EX DEC £329 28-300 F3.5/6.3 DG £149 50-150 APO DEC \$458 EX DEC £39 135 F2.8 AE £19 50 F36 F0 TL F0 F0 TL F0 F0 TL F0			AE motordrive FN M-£299	Polaris flashme
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1.4x extend MKII249 155A219 166A219 MAMIYA 64 1.4x extend MKII229 179 188A29 244T29 645 Pro TL. Pro 2x extend MKII			FLASH GUNS	645 AF comp
2x extend MKII		1.4x extend MKII .£249	155A . £19 166A . £19	MAMIYA 64
CONTAX 35mm M/F prism, back + 1 10-20 F4/5.6 EX DG £529 12-24 F4.5/5.6 EX DG£529 167MT body 169 45 Pro Sv kit by 50-150 APO DC£349/399 80-200 F4 MM box£249 4645 Pro inc kit by 50-150 APO DC£349/399 80-200 F4 MM box£249 4645 Pro inc kit by 50-150 APO BC£349/399 135 F2.8 AE £99 645 Pro inc kit by 50-150 APO BC£349/399 135-400 F4.5/5.6 £279 135-400 F4.5/5.6 £279 135-400 F5/6.3 £299 645 Super bod 170-500 F5/6.3 £299 645 Super bod 170-500 F5/6.3 £299 645 Super bod 270 BC£349 645 Super bod 270 BC		1.4x extend MKI . £179	188A . £29 244T .£29	645 Pro TL + F
CONTAX 35mm M/F prism, back + 1 10-20 F4/5.6 EX DG £529 12-24 F4.5/5.6 EX DG£529 167MT body 169 45 Pro Sv kit by 50-150 APO DC£349/399 80-200 F4 MM box£249 4645 Pro inc kit by 50-150 APO DC£349/399 80-200 F4 MM box£249 4645 Pro inc kit by 50-150 APO BC£349/399 135 F2.8 AE £99 645 Pro inc kit by 50-150 APO BC£349/399 135-400 F4.5/5.6 £279 135-400 F4.5/5.6 £279 135-400 F5/6.3 £299 645 Super bod 170-500 F5/6.3 £299 645 Super bod 170-500 F5/6.3 £299 645 Super bod 270 BC£349 645 Super bod 270 BC		Tripod mount AW	300T	+ winder + bac
12-24 F4.5/5.6 EX DG£529		SIGMA CAF	CONTAX 35mm M/F	orism back + v
70-300 F4/5.6 DG £139 135 F2.8 AE		10-20 F4/5.5 EX DC .£329	Ana Body scruffy .£149	645 Pro SV kit
70-300 F4/5.6 DG £139 135 F2.8 AE		28-300 F3.5/6.3 DG .£149	139 Quartz b/o £69-£99	645 Pro inc 80
120-300 F2.8 EX DG£1399 135-400 F4.5/5.6 E 2279 170-500 F5/6.3 £399 400 F5.6 APO mac£169 TLA30 flash£49 645 Pro body 120-300 F2.8 EX Super bod		50-150 APO DCE349/399	80-200 F4 MM box£249	+ FE401
135-400 F4.5/5.6 .2279 Angle finder		120_200 F2 8 FX DG F1300	TLA30 flash £49	645 Pro body
		135-400 F4.5/5.6 .£279	Angle finder	645 Super bod
		400 F5.6 APO mac£169	Databack for TVS . £59	Polaroid back I
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MAMIYA, 5x	4 & 6x9 cameras	s, lenses etc on commi
JIPM	ENT 3	month warra
500 F7.2 not digi£149 2x conv EX£139	G2 silver body £379	135 back £79 120 or 220 insert ea £29
2x conv EX £139 OTHER CAF CZ 85mm F1.4 M- £799	16 F8 + VF M £749 DARKROOM	FE401 prism M£279 Plain prism (Super) .£59
TAM 17-50 F2.8 XP DIJIC269	1 PL 7700 PQQ	Piain prism early£99
TAM 19-35 F3.5/4.5 £89 TAM 28-75 F2.8 , £249	FUJI MED FORMAT GX680 II body £299	Piain prism early . £99 AE Prism Super £169 WLF 645 Super/Pro . £79
TAM 28-200 XR DI box£139 TAM 28-300 XR DI .£169	Prism for GX680 . £149	WLF early £79 Angle finder £149 Winder £79 45 F2.8 N M- box £299
TAM 90 F2.8 Di M-£279	65 f5.6 GX680 £349 250 F5.6 GX680 £349	Winder£79
TAM 200-400 F5.6 . £299 TAM 200-500 F5/6/.3 £499	GX617 + 90 F5.6 £2899 GA645 60mm M- £299	45 F2.8 N M- box £299 50 F4 shift M- box £499
Teleplus 2x MC7£69	GX617 + 90 F5.6 £2899 GA645 60mm M- £299 GW690 £599	50 F4 shift £399
Teleplus 2x MC7 . £69 TOK 20-35 F3.5/4.5 £99 CANON FLASH	G1270 head	45 F2.8 N M - DOX £299 50 F4 shift M - Dox £499 55 F110 F4.5 N M - £379 55-110 F4.5 N . £249 55 F2.8 N . £199 80 F2.8 N . £39 105-210 F4.5 ULD M - £379 150 F2.8 A . £244 150 F4.6 C £39
300EZ . £29 380EX £119 420E . £119 430EX .£129 540 EZ .£99 550EX £219	G1275M £89 G1370 £99	80 F2.8 N £199
540 EZ £99 550EX £219 580EX £249	DEMO STOCK	105-210 F4.5 ULD M- £379
580EX £249 580EX MKII box 299 CP-E4 £99	GT2941LVL	150 F4 C £99
MR14EX ringriash .£349	DEMO STOCK GT2941LVL	150 F4 C £99 Extension tubes 1, 2 or 35 each £49 Teleplus 2x conv £69
SB-E2 transm box .£99 ACCESSORIES	HASSELBLAD XPAN	
SC-E2 . £119 ERA-E1 . £99 LC-5 set . £249 PBE-2 drive . £149 PBE-1 drive . £49 VG-10 Grip EOS 5 £25 60 T3 Remote (Fits	XPan + 45 scruffy £699 90 F4 £499 HASSELBLAD 645	C330F body . £169 C330S body . £199 135 F4 . £129 Porroflex . £49 MAMYA 7 RF 6x7
LC-5 set £249	HASSELBLAD 645	135 F4 £129
PBE-1 drve£49	H1 inc 80 + prism 120 + back M£1999 H1 100 Mag Polaroid£149	MAMIYA 7 RF 6x7
VG-10 Grip EOS 5 .£25 60 T3 Remote (Fits	H1 100 Mag Polaroid£149 HASSELBLAD 6x6	7ll body black £699 7 body £379
130, ECO III, O BIOLEIO	503CW chr + 80 CF	43 F4.5 box M £869
Polaroid back for 1N£69 Command back E .£39	+ A12 £1599 503CW blk comp £1499 503CXi blk + 80 CF	50 F4.5 + VF£499
GR-20 orip£69		65 F4 box£599 80 F4 box£429
CANON FD		150 F4.5 L M £469
winder FN £349/£399	503CX body £399	Polarising filter £110
T90 body £169	503CW blk body .£599 501CM + 80 + A12	Panoramic kit £69 MAMIYA RB 6x7
A1 body TO CLEAR £99	500CM abr + 80 CE	RB Pro SD + RFH
AE-1 body chr £49	+ A12 £699	Pro SD + 90 F3.8 C
EF body£99	503CX + 80 CF F2.8 + A12 chrome	RB Pro S + 90
17 F4£399	PME prism £169	+ HFH£299
20 F2.8 £299 20-35 F3.5 L £329	PM90 prism £199 45° prism late £169	Pro S body £179 Pro SD RFH £99
CANON FD F1N+AE p+ power winder FN 2349/2399 Action finder F1N 2149 F190 body 2169 F10 body 2169 F10 body 249 F10 body	45° prism early £89	MAMIYA 7 RF 637 7II body black
28 F2.8	PM9U pnsm	Polaroid back . £69 Prism early . £39 Mag hood . £69 Multi angle grip . £69 Pistolqrip . £20 37 F4.5 fisheye . £499 50 F4.5 C . £199 65 F4 KL mint box . £199 90 F3.5 KL lovely . £279 150 F4 mint box . £199 180 F4.5 C . £149 210 F4.5 APO KL M . £399 210 F4.5 APO KL M . £399 210 F4.5 APO KL M . £399
35-70 F4£39	A12 latest blk £199	Multi angle grip £69
35-105 F3.5/4.5 58mm£69	A24 chr/blk latest £149	37 F4.5 fisheye . £499
	Pol Back 100 £49 50 F4 FLE £699 50 F2.8 FE M £699	50 F4.5 C £199 65 F4 KL mint box £299
50 F1.4	50 F2.8 FE M £699	65 f4.5 C£199
70-150 F4 £39	150 F4 CFI £679 150 F4 CF £399 150 F4 Blk T £229	150 F4 mint box£199
75-200 F4.5 £29	160 F4.8 CB M£399	180 F4.5 C £149
80-200 F4 £69	180 F4 CF £579 250 F5 6 CF £349	210 F4.5 APO KL M-£399 Ext tube 45 mint box £99
100 F4 mac £199	250 F5.6 T £199	MAMIYA RZ 6x7
100-300 F5.6 £99	150 F4 CFI £679 150 F4 CF £399 150 F4 Blk F1 £229 160 F4.8 CB M £399 180 F4 CF £579 250 F5.6 CF £349 250 F5.6 T £199 Ext tube 16E or £32 £79 Early macro bellows £149 HOODS/ACCESS Pro shade 6093 £149 Hood 80mm 600 £30 100-250mm 600 £30	RZ67 Pro II inc 110 + RFH £699 RZ Pro + 127 + RFH£499
300 F4 £199	Pro shade 6093 . £149	RZ Pro + 127 + RFH£499 RZ Pro + 90 + RFH£379
500 F8£199 1.4x extender A .£129	Hood 80mm 60D£30 100-250mm 60D£30	RZ Pro + 90 + RFH£379 RZ Pro II body . £379 RZ Pro body . £239 AE prism FE701 . £299
2x extender A£129 2x extender B£79	60mm Bayonet Filters	AE prism FE701 £299
BL LENSES	Softar I, II, III each .£30 LEICA SLR	AE prism not FE701 £149 WLF
24 F2.8.£49 28 F3.5£29 28 F2£149 35 F2£89	R7 body blk£369 R4S body blk£149 16 F2.8 3 cam£449	120 Pto HFH £49
35-70 F2.8/3.5 £129	60 F2.8 macro £399	Polaroid back £49 Winder I £49
50 13 8	135 F2.8 3 cam . £149 Angle finder £79	Winder I £49 50 F4.5 W £279 50 F4.5 tatty £199 65 F4 £399 75 F4.5 Shift £499 150 F3.5 sorufty £149
135 F2.5£39 FL 300 F2.8£POA ACCESSORIES	LEICA M/COMPACT	65 F4
Angle finder B £69 Life Size adapter . £39	50 F2.8 blk M£499 Minilux + ERC£169	150 F3.5 scruffy . £149 180 F4.5 WN M- £199 180 F4.5 W . £169 250 F4.5 . £199 Ext Tube 1 or 2 ea £99 MAMIYA PRESS
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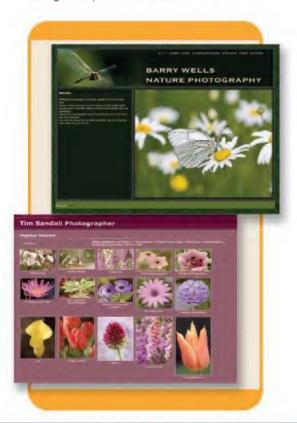
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Roger Hicks

KEEP THE BOX, BUT THE REST CAN GO - NO ONE WANTS IT ANYWAY



ROGER HICKS is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including 'Shutterbug' in America. Visit his website at www. rogerandfrances.com.

T'S a wonderful thing, the real world. It's surprising, therefore, how many people don't live in it. One of my favourites, recently, was someone pointing out that 'any product you buy may eventually need service, [so] you should always keep the box, all original packaging, documentation, software, plastic bags, stickers, warranty card and owner's manual documents.

How old, one wonders, was the person handing out this advice? For that matter, how much stuff does he buy new? Over the past two or three years alone. I must have acquired at least a cubic metre of packaging for cameras, lenses, and assorted computers and peripherals. Camera and lens packaging isn't too bad, but packaging for computers, monitors and printers is another matter. If I had kept all the boxes for everything I'd bought in the past 20 years, I'd have needed a second removal van when I moved house in 2002/3.

Also, how do you keep track of all this rubbish? Make no mistake, used packaging is rubbish, and overly bulky rubbish at that. So, come to think of it, are many owner's manual documents, but that's another matter. What I therefore do is, I suspect, what most reasonably rational people do: a fair degree of triage.

Installation CDs, after use, go into a box of installation CDs: after all, computers do crash, or you buy new ones, so you may need to re-install. Even then, you can usually download new (and sometimes even improved) software from the internet.

Instruction books go on the shelf, with other instruction books, though quite honestly, if I need to read a camera or lens instruction book before I can use it, there's probably something wrong: no camera should be so complicated that a reasonably experienced photographer must read an instruction book for assistance.

Plastic bags go in the bin, preferably for recycling. If I need to re-wrap the camera, I'll use Ziplocs or clingfilm. The box then goes into the attic to gather dust for a year or two, or until I need the space, whichever is longer. After that, quite honestly, if something needs repair, I know that no sane manufacturer is going to care about the original packaging, and that anyone who insists on the original packaging is probably not going to be worth dealing with anyway. Also, once it's out of warranty, there's little incentive in most cases to deal with the manufacturer: an independent repairer, preferably one I can drive to locally, is likely to be cheaper and in some cases better. Of course, there are exceptions, where it's worth paying extra for the best, but this normally applies only with absolutely top-end equipment where, in any case, the manufacturer has a reputation to consider - a reputation, that is, for excellence, not just for selling lots of something.

Then again, it's pretty much always the case that things fail quickly - usually

GG Camera and lens packaging isn't too bad, but packaging for computers, monitors and printers is another matter 99

within a few weeks or even days, if there is an inherent flaw - or not for a very long time, though there is a widespread belief that many products are designed to fail when they are just out of warranty. Probably,

some are - but if you buy rubbish, what do you expect? Yes, you can suffer from ill luck, and have a top-flight product fail a week or a month out of warranty, but surprisingly often, if you call and explain without being blustery and aggressive, the manufacturer will do the work as if it were under warranty anyway. At least, they will if it's a good-quality product, and if you don't demand that they do it for free.

Also, of course, you have to be realistic. One of the things you pay for with highend products is a lot of 'handholding' and service from the manufacturer. Also, if you buy something new, you have more right to expect good service - even years down the road - than if you buy something tenth-hand, for a song, and then expect the manufacturer to support you as if you are a valued customer. It is all very well to say, 'Ah, but if they treat me right, I may buy something new from them next time.' Of course you may, and they know that; but they can also form a judgement, quite quickly, on how likely this is. They can also decide equally quickly whether you are likely to be a chronic pain in the rear end. As I said at the beginning, the real world is a wonderful thing. AP

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU Telephone 0203 148 4138 Fax 0203 148 8130 Email amateurphotographer@ipcmedia.com

Subscriptions

Telephone 0845 676 7778

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SEI OSU. Telephone: 0203 148 2517

Email lee_morris@ipcmedia.com

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